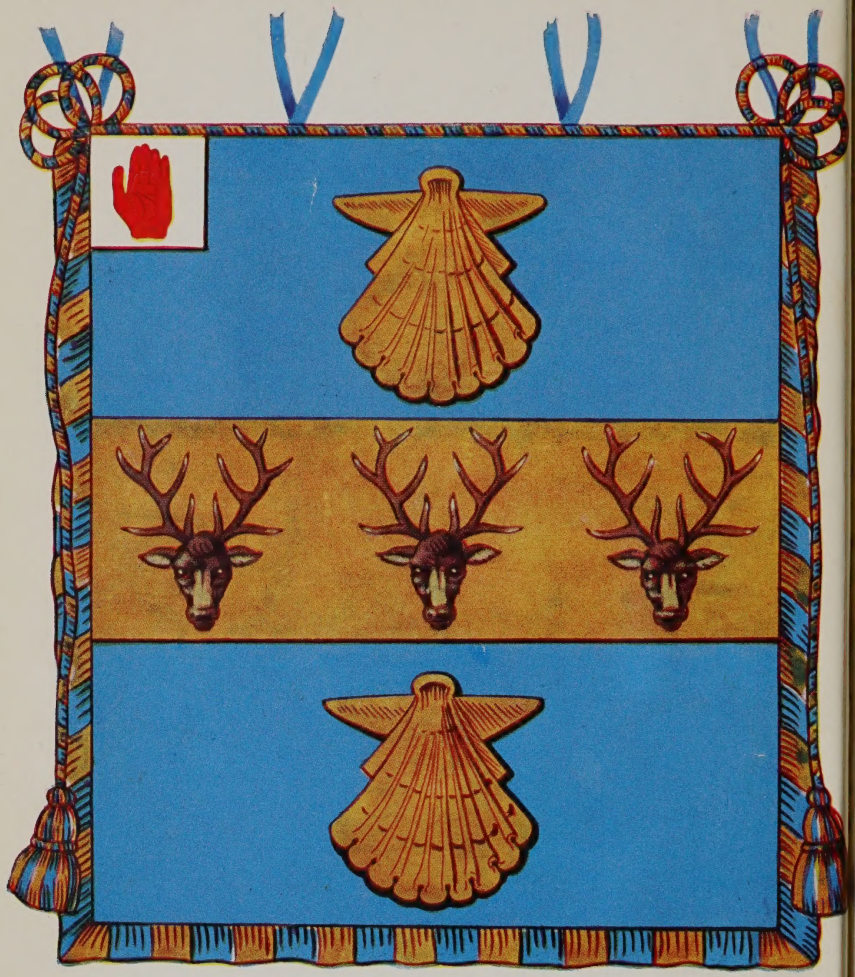
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INTELLIGIBLE HERALDRY



TRUMPET BANNER OF SIR GILES LODER, BT.,
High Sheriff of Sussex 1948–9. (By Gerald Cobb)

INTELLIGIBLE HERALDRY

An authoritative guide and handbook of heraldic practice

BY

SIR CHRISTOPHER LYNCH-ROBINSON
AND ADRIAN LYNCH-ROBINSON

WITH A FOREWORD BY THE CHIEF HERALD OF IRELAND
EDWARD MacLYSAGHT, M.A., M.R.I.A.

D. VAN NOSTRAND COMPANY, INC.
NEW YORK AND TORONTO

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"No one has ever been so lowly in birth or station that he might not aspire, by the exercise of his talents and energies, to become the founder of a family which should eventually take rank with the direct descendants of the Knights of Battle Abbey or the Barons of Runnymede."

Quarterly Review, Vol. 56, p. 2.

PRINTED IN GREAT BRITAIN

Foreword

1239366

by

Edward MacLysaght, M.A., D.Litt., M.R.I.A.,
Chief Herald of Ireland

IT MIGHT be expected that one of the characteristics of this so-called democratic age would be a contempt for anything of an aristocratic nature; but in fact heraldry, which is essentially aristocratic, is not generally so regarded. Even in a country like France, where a bloody revolution was carried out in order to destroy all aristocratic institutions, heraldry continues to be practised and to be the subject of many publications; while it flourishes in Great Britain where no revolution has taken place, except that economic revolution which has led perhaps to greater equality, and even possibly fraternity, but hardly to greater liberty. Nor is it dead or even moribund in Ireland. I need not apologize for referring to Ireland, of small account among the nations though she may be, since the authors of this book are Irishmen and I happen to be the Chief Herald of that country. Here, it is true, we had a revolution in 1916–21, but it was in no sense a class revolution, and it is quite natural that in spite of our amphibious constitutional status we should continue to administer heraldic affairs as part of the functions of the State. Republican institutions, when they are the result of normal development rather than of class warfare, are not necessarily hostile to the practice of heraldry. Witness the Venice of the Doges and that most ancient of existing republics, Switzerland, which may safely be described as, to this day, the most heraldically minded country in the world.

Though the upheavals of the present century have given wide scope to the use of spurious and bogus arms (by no means identical terms), it is remarkable that in spite of the existence of numerous self-appointed "authorities", who are usually

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little more than touting stationers, the use of "phoney" arms is probably no more prevalent to-day than it was at any time since the industrial revolution threw up more than a century ago hosts of *novi homines* who, having got rich quick, sought also to get gentle quick without waiting for the three generations traditionally required for the process.

Nevertheless, there are numerous *nouveaux riches* who flagrantly transgress armorial laws. In this connexion I must mention what is, I feel, a real grievance on the part of both English and Irish heralds; the want of proper sanctions to make the control of armorial usage more than nominal. Scotland has a great advantage over us in that respect. Lyon King of Arms has the Scottish Act of 1672 behind him: he can and does take effective action to restrain users of unauthorized arms, while we can only do so, if at all, by very indirect methods.

There are several popular fallacies prevalent regarding heraldry, such, for example, as the belief that a crest can exist independent of a coat of arms, and again that arms and crest are synonymous. One such popular fallacy is frequently met with in Ireland, and particularly among Irish-Americans, and this is that all persons of a certain Irish Gaelic surname are immediately entitled to bear what they call the "clan arms". In actual fact we have not, nor had we ever, a clan system similar to that of Scotland—where it need hardly be said arms are not used indiscriminately. The idea of clan arms if not introduced was certainly popularized by the fertile imaginings of O'Hart, unconsciously abetted by the eminent and indefatigable Sir Bernard Burke, whose *General Armory* is responsible for supplying non-armigerous and irresponsible aspirants with material for their irregularities.

These arms recorded by Burke were no doubt used by the Chiefs and by certain branches of the families specified, for before Ulster's Office was established in 1552, the native Irish aristocracy had already begun to practise heraldry, which was introduced into Ireland after the Anglo-Norman invasion at the end of the twelfth century. One of the armorial innovations of the present *regime* is the concession of supporters to recognized Chiefs of the Name, a right never allowed under the old *regime* except in one case, that of O'Conor Don.

The foregoing remarks have dealt chiefly with personal arms. There is another aspect of armory which is at least of equal importance and is certainly more in evidence as far as the man in the street is concerned: I mean public arms. My experience, in Ireland, is that public bodies as a rule have a sense of responsibility in this matter and often evince a considerable interest in the subject, though a few cities (such as Armagh for instance, which uses the arms of Ireland) have no properly authorized and registered armorial bearings. We have had such bodies as the Dublin Stock Exchange getting grants of arms, and a number of schools and colleges, which in the past have been among the worst offenders in the matter of using unauthorized arms, regularizing their position, and several county councils have done the same thing. In England this tendency has been observable for a longer period than in Ireland. Scotland, like Switzerland, has always been a model in this respect.

The authors of this book have referred to the transfer of Ulster's Office to the Irish Government. I have no comments to make on their remarks on this subject beyond the bare statement that the Chief Herald of Ireland now exercises all the functions formerly carried out by Ulster except the duties he performed by virtue of his position as Registrar of the Order of St. Patrick, the duties of which are now nominal.

As I write these lines, a task I set about with the intention of restricting myself to a brief page or so of welcome and godspeed, I feel that I need several full-length chapters to give adequate treatment to those aspects of the subject I have touched upon—and to others equally interesting which I have not mentioned, such, for example, as modern ecclesiastical heraldry. However, it is Sir Christopher and Mr. Adrian Lynch-Robinson who are the authors of this book, not I, and there is meat and spice enough already in their dish without the addition of any condiment on my part.

E. MacLysaght.

Dublin Castle,
9th October, 1947.

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Acknowledgements

THE AUTHORS desire to express their deep appreciation of the honour done to them by the Chief Herald of Ireland, Edward MacLysaght, M.A., D.Litt., M.R.I.A., in writing the foreword to this book, and of his kindness in supplying the material for many of the plates.

They are most grateful to Charles A. H. Franklyn, Esq., M.D., B.S., M.R.C.S., F.L.S., F.S.A. (Scot.), the well-known armorial expert and consultant, for supplying the remainder of the plates, taken from his most recent outstanding cases, for the favour of reading the original typed script, and for the valuable advice and suggestions which he has given them so generously on that and on many other occasions. They gratefully acknowledge their indebtedness to the family of the late Mr. John Vinycomb, and to his publishers, Messrs. Chapman & Hall, for their kindness in allowing the reproduction of the illustrations of heraldic monsters which appeared in his *Fictitious Creatures in Art* (published in 1906). Their thanks are also due to Terence J. S. Gray, Trustee of the Heraldic Museum, Dublin Castle, for the loan, for reproduction, of four of his set of table-mats, and to R. H. Jenkinson, of the Belfast Central Library, for much assistance in many directions.

I

Preliminary Encouragements

A SURPRISING number of people who are on the look-out for a new hobby would, if they only knew it, find one of absorbing interest in the science of heraldry. Heraldry is by no means the "closed shop" of the genealogist, the historian and the antiquarian. Apart from architects, lawyers and artists who have professional ties with the subject, it provides a fascinating study for men and women in every walk in life who are interested in design, in ingenious systems and in novel ways of dealing with problems.

Heraldry—or, to be more exact in this sense, Armory—probably originated in the pretty fancy of the feudal warrior to decorate his shield. With the growth of that habit came the desire to apply it to the identification of individuals, who in those days were quite unrecognizable on the field of battle clad in armour which closed them in from head to foot. From there it was but a step to invent symbols which would have something in common for kinsmen and yet provide certain differences to distinguish individuals. Having got so far, the need arose to display feudal ties, and eventually a most ingenious system came into being whereby the knight's coat-armour would tell the initiated at a glance almost the whole of his family history and connections ! To do this was, in short, the problem which heraldry was devised to solve, and in those days when men had simple minds, the solution had to be simple. The science of heraldry explains how it was done.

Most textbooks on the subject leave much to be desired. The order of instruction is often badly arranged and confusing, and the amount of explanation and illustrations devoted to the different parts of the subject is generally out of all proportion to their importance and difficulty; they ignore obvious difficulties in the practical application of stated principles, with the result that a complete answer to any particular question

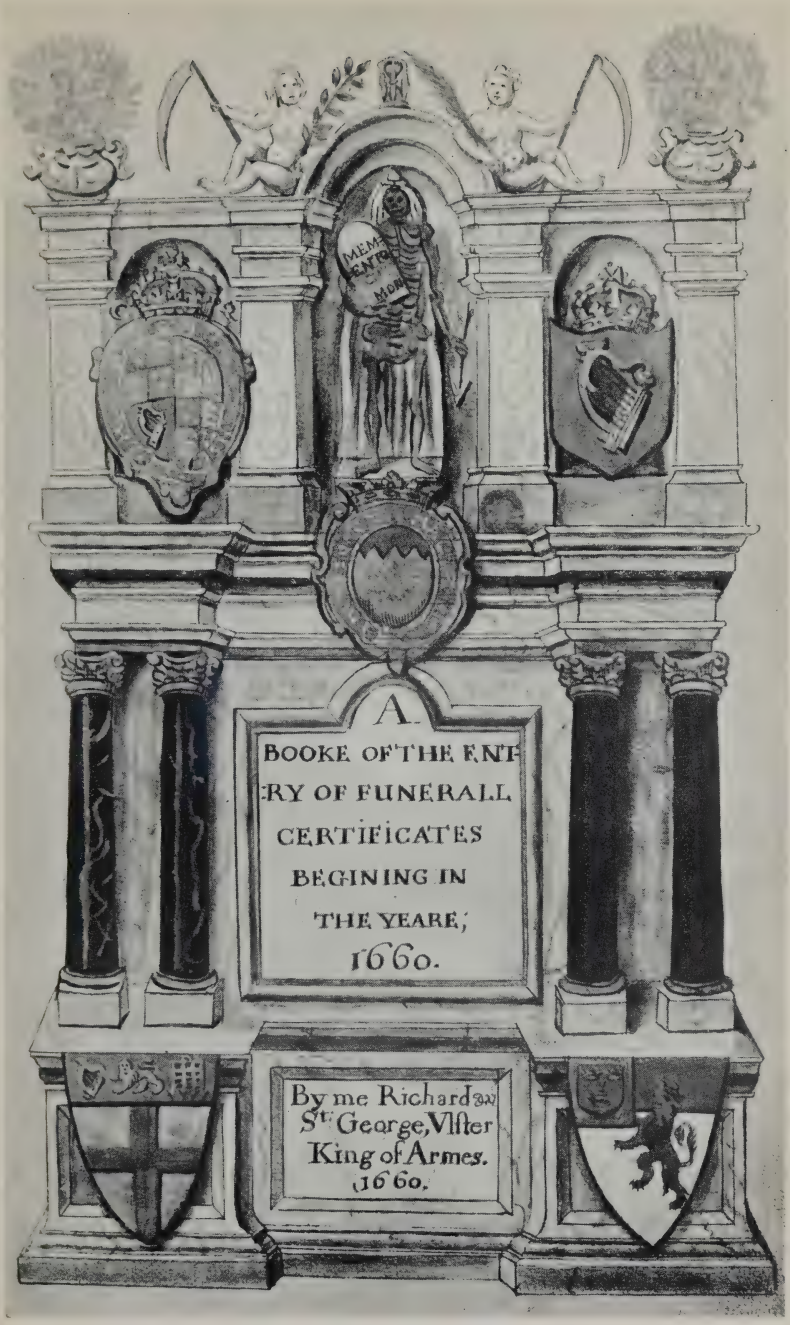
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must be collected and put together from a multitude of different textbooks, all of which are out of print.

The purpose of this book is to set out in their proper sequence the principles of the science in clear, everyday language, and to explain their application to modern conditions, exposing the difficulties and showing how they may be overcome. All those indigestible details which do not affect the principles of armory, which only put a strain on the memory and unnecessarily complicate the whole subject, have been omitted. What can be got from *any* textbook has been dealt with briefly but adequately. Matters which have been treated at length are those which cannot be got at all except by a long and painful study of a large number of textbooks which are practically unobtainable.

A final word of "debunking" may well be offered to readers at the outset. Stories of true heraldic devices being borne on the shields of Julius Caesar and the Pharaohs may be dismissed at once as pure rubbish. No recognizable signs of any heraldic system are to be found much before the end of the twelfth century, and it was not until about 1245 that heraldry emerged as a definite science on a definite plan. People, and there are many of them, who boast that their ancestors bore their present arms when they came over with William the Conqueror may be safely marked down as humbugs or ignoramuses. The facts are that heraldry did not exist at the time of the Norman Conquest; that the sixteen oldest families in England are of Saxon and not Norman descent, and that even in those cases no documentary evidence can be found which would satisfy the College of Arms; that of the twenty-five barons who signed the Magna Charta in King John's time, not a single proved male descendant is known to exist to-day; and finally, when an expert carefully compiled a list of arms-bearing families who had held their lands in uninterrupted male descent since the reign of Henry VII, he could only find three hundred and fifty!

It should be borne in mind that the Continental conception of nobility, which involves a separate caste aloof in blood and tradition from the ordinary citizen, has never been accepted by the British people. The so-called "upper classes" were always open to everyone, and a glance through a current peerage will



TITLE PAGE
From the Register of Funeral Certificates, 1660. Irish Office of Arms



FRONTISPIECE

From the Irish Register of Funeral Certificates, 1604. Irish Office of Arms

give ample evidence of the humble origins of a great number of the titled and armigerous classes. Similarly, some of the noblest families in England have, since the Middle Ages, relapsed into undistinguished oblivion.

More snobbery, more nonsense and more bare-faced lying has attached itself to heraldry than to any other human activity. The reader would do well to dismiss such rubbish from his mind at the outset, and to approach the subject for what it is, namely, an interesting and ingenious method of identification and record by an artistic and often beautiful symbolism.

II

The Achievement

EVERYONE who is entitled to bear arms possesses what is called an "achievement". This may be defined as the shield depicted with all its adjuncts, these being certain articles of mediaeval military equipment. They are six in number and consist of the shield, upon which is displayed the arms, the helmet, wreath, crest, mantling and motto. It may in special cases also include a coronet of rank, supporters and the insignia of Orders, such as, for example, the Order of the Bath or the Distinguished Service Order. These are all arranged to a certain design, although in some respects a little latitude is allowed. Let us take them all in turn, though quite briefly for our present purpose. They will be explained much more fully in Chapter XVII.

(1) *The Shield.* The shield—or "escutcheon" as it is called in heraldry—is the most important part of the achievement as it is the shield which bears the actual arms. These are composed of certain figures called "charges", and the science of heraldry consists very largely of their selection and arrangement. Their arrangement on the shield is called their "marshalling"; painting or drawing them is called "emblazoning" them, and describing them as they are finally marshalled on the shield is called, curiously enough, "blazoning" them. The history of this name is to be found in the fact that when the knights entered the lists in a tournament, the heralds "blazoned" their arms. That is to say, after announcing their names, they proceeded, after a flourish of trumpets, to describe their arms. To sound a trumpet is the verb "blazen" in German.

It is as well from the outset of our studies to make use of these technical names and expressions as we gradually come across them, because very often a word has quite a different meaning in its heraldic use from its ordinary meaning in the English language, and if we stick to the proper heraldic names,

as far as may be possible in the early stages, we will not go wrong. Let us repeat, then, that the shield is "borne" by the arms-bearer, and it "bears" its "charges" (which are "charged" on the shield). Sometimes "charges" are charged on other charges instead of on the blank portion of the surface of the shield, so that if we have a star painted on a lion, we say the lion is "charged" with a star. These charges are "marshalled" on the shield, according to their "blazon", by artists or craftsmen whose work is called "emblazoning", and when we describe the finished result, we "blazon" the arms. Finally, the expression "arms" is nearly always—though rather loosely—used to mean the actual shield with its charges and does not include the other adjuncts of the achievement.



Fig. 1.
The Achievement of H.M. The King.

(2) *The Helmet.* In an achievement, the helmet of the bearer is depicted as resting on the top of the shield, except in the case of peers who have the coronet of their rank placed on the shield and the helmet on top of that. Helmets vary in their type and in their position on the shield. The helmets of the King and princes of the blood royal are gold in colour with six or seven gold bars shown in front, and are placed on the shield facing you—or "affronté" as it is called. A peer's helmet is silver with five gold bars and is placed sideways on the shield, or about three-quarter full faced towards your left as you look at it. The front of a peer's helmet, like that of the King, is closed by the bars, through which you should catch a glimpse of the red lining of the inside of the helmet.



Fig. 2.
The Achievement of a Peer.



Fig. 3.
The Achievement of a Baronet.

A baronet or knight has a steel helmet which is placed on the shield "affronté". These helmets are not fitted with bars, but with a vizor which can be opened or closed at will, and in the case of the baronet or knight it must be depicted open, showing a good part of the red lining of the helmet. The esquire's helmet must be a closed one; it may be the same as that of the knight provided that the vizor is closed, and it must be placed sideways on the shield like the peer's. Three examples of achievements are given in Figs. 1,

2 and 3. Throughout this book the word "helmet" is used—technically incorrectly perhaps—to mean the heraldic helmet, whether helm, armet or any other armoured protection for the head.

(3) *The Wreath.* The wreath is a round rope-like circle of twisted strands of two colours which fits tightly round the dome of the helmet and round the base of the crest. The colours used in the wreath are the same as those of the mantling. As will be explained later on, some colours in Heraldry are called "metals" and some "colours". The tinctures (to describe either) used in both wreath and mantling are generally the principal metal and the principal colour of the arms. These two tinctures are known as "the colours" of the arms or the "livery colours", which may sound confusing, but it is not so in actual practice. In some cases one sees instead of a wreath a certain kind of cap and sometimes a certain kind of coronet or crown, but the great majority of armigerous people have the wreath. (See Appendix No. 13.)

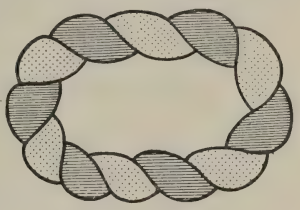


Fig. 4.
The Wreath.

(4) *The Crest.* The crest was worn on the skull of the helmet and is usually so shown in the achievement. It will be fully explained later on.

(5) *The Mantling.* This was a sort of cloth veil attached to the top of the helmet under the wreath; it fell loosely over the knight's shoulders to protect his helmet from the sun. Heraldic artists depict it in a variety of ways, sometimes looking like a heavy fall of seaweed, sometimes like a blanket hung up behind the shield on pegs, and sometimes more like the mantling of reality. Provided that the *colour* of the colours is on the outside and the *metal* of the colours is on the inside, considerable latitude is allowed as to how it may be shown.

(6) *The Motto.* The motto is written on a scroll usually under the achievement. In many cases it is supposed to have been the bearer's war-cry; many families treasure their motto and have used it for generations.

Sometimes two crests and two helmets are to be found on a shield. This is usually where people have hyphened names which have been granted by Royal Licence. Women, other than women Scottish chiefs, are not entitled to crests or helmets, which also eliminates the wreath and the mantling; their arms are borne on a diamond-shaped figure called a lozenge. Beyond the six details given above, certain categories of people have additional adjuncts to their achievements. These are:

(*a*) *Supporters*, which are human figures, animals, birds, monsters, etc., and are placed on either side of the shield as if supporting it. Supporters are part of the achievements of royalty, peers, the higher grades of knighthood such as Knights Grand Cross or Grand Commanders of the Orders of Chivalry, and of certain others to whom a special licence has been granted authorizing them to have supporters.

(*b*) *Coronets of Rank*. Every peer of the realm bears the coronet of his rank on top of the shield and under the helmet.

(*c*) *Insignia*. Holders of various Honours surround their shields with the riband of their Orders from which the star or badge of the Order hangs below the shield. In certain Orders no riband is borne at all but only the badge under the shield. Baronets bear on their shield a small white shield or square on which is a left hand, cut off at the wrist, known as the "Red Hand of Ulster". Nova Scotia baronets hang below their shields a badge consisting of a crowned shield on which is the blue St. Andrew's Cross; in the centre of this is a little gold shield charged with the arms of Scotland. (See Appendix No. 11.)

This now completes the achievement. Although we have not yet touched the question of the arms proper, that is the charges on the shield, which is the real business of the science of heraldry, we already know enough to be able to tell quite a lot from the achievement—whether, for instance, it is that of a king, peer, baronet, knight, esquire or a woman. We can also identify the achievement of a prince of the Church because a mitre is placed immediately over the shield of every bishop or archbishop instead of a helmet. This being so, no bishop or archbishop can have a crest or mantling. But where a grant of arms is made to a bishop in his private capacity as an

individual and not as a bishop, a crest is usually granted in a separate clause to his male descendants and is depicted alone in the margin of the Patent instead of on the illustration of the achievement granted. Another peculiarity of ecclesiastical arms is that behind the shield two croziers are placed "in saltire", that is, in the form of the St. Andrew's Cross. Where a bishop or archbishop has his own personal arms, in addition to the arms of his see, his shield is divided by a straight line down the middle, and on the left side of that line (as you look at it) are placed the official arms of his see and on the other side his own personal arms.

All the various parts of the achievement will be explained in detail later on. At the present stage of our studies, all that is necessary to know is the general "make-up" of the achievement and what facts about its owner can be deduced from it. Very much later on, it will be shown what immense scope there is for the artist in the design of achievements to produce book-plates, seals, etc., in a truly artistic manner and within the rules prescribed by the art-science of heraldry.

III

The Colours Used in Heraldry

IN HERALDRY, tinctures are divided into "metals", "colours" and "furs". To denote either of the three, the word "tincture" is used. There are two metals and five colours. Most of the so-called furs do not look in the least like real furs except, perhaps, the ermine group which does somewhat recall the white fur and the little black tails of the ermine. There are no less than nine furs, of which two are quite common, four are rather unusual and the other three are but very seldom seen, and so the nine furs are not as formidable as they sound! The first thing then to be noted is that every surface of a shield and what is on it, in other words the "field" and "charges" of the shield, will be of one or more of these tinctures.

The two metals are gold and silver; these are roughly yellow and white, although in expensively executed coats of arms the heraldic artist will actually use gold or silver leaf. Gold is technically known as "or", and if an untinctured sketch of a shield is made, the gold parts of it are generally indicated by tiny dots over the surface. So if you see on one of these sketches or engravings a lion spotted all over as if he had measles, you will know that it represents a golden lion, or, as it is called in heraldry, "a lion or". Please note at this stage that in the language of heraldry, which springs from the old Norman-French, adjectives always come after their nouns, and that if there are two adjectives qualifying a noun, the one describing the tincture comes last. Thus a blue lion rearing up on his hind legs pawing the air and looking ferocious is blazoned: "a lion rampant azure", *not* "a lion azure rampant".

The other metal is silver. Its heraldic name is "argent" and when abbreviated *must* be written "arg." with a full stop after it. The old heralds saw the dangers of fancy abbreviations and so laid down specific ones which must not be altered. In untinctured sketches, argent charges or fields are just left plain—

that is, of course, presuming that the sketch is on white paper ! If one had to make a sketch on brown paper, one would have to paint the argent parts white, or label them "arg.".

The five "colours" are as follows:

1. Red which is called Gules and abbreviated to "Gu."
2. Black „ „ „ Sable „ „ „ "Sa."
3. Blue „ „ „ Azure „ „ „ "Az."
4. Purple „ „ „ Purpure „ „ „ "Purp."
5. Green „ „ „ Vert and never abbreviated.

The conventional ways of indicating these colours on uncoloured sketches are:

(*a*) Gules: Vertical shading.
(*b*) Azure: Horizontal shading.
(*c*) Sable: (*a*) and (*b*) together.
(*d*) Vert: Diagonal shading, left down to right.
(*e*) Purpure: Diagonal shading, right down to left.

These shadings are known as "hatchings".

There are two other colours which are so rare in English heraldry that, having once been mentioned, they may be promptly forgotten ! They are, however, worth mentioning as they are frequently used in French heraldry, which the reader may be tempted to tackle one day, and they will also be mentioned in connection with a thorny subject called "abatements" later on.[1] These colours are "tenné", which is a tawny-brown, and "sanguine", which is a peculiar shade of red, now used in certain of the robes of the Order of the Bath. Sometimes a charge is depicted in its natural colouring, in which case it is called "proper", abbreviated to "ppr.". Thus, a tree proper would have a brown stem and branches and green leaves; a rat proper is generally a reddish brown.

And now for furs. The commonest of them all is "ermine". It is formed of peculiar black spots on a white background. Varieties of ermine spots are shown in Fig. 5. Closely allied to ermine is "ermines", (white spots on a black ground);

[1] The Irish Office of Arms sometimes uses these tinctures (or "stains" as they are called) and the Irish national flag might be described as being of tenné, argent and vert. Scotland uses tenné in bordures.

"erminois", (black spots on gold ground); "pean", (gold spots on black ground).



Fig. 5.
Ermine spots.



Fig. 6.
Ermine.

A very common fur is "vair". It is the fur of which Cinderella's dancing shoes were made, and had it not been for the French translator spelling it "verre", we should never have had the fantastic idea of glass slippers ! It is supposed to be the coat

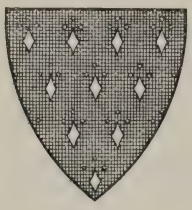


Fig. 7.
Ermines.



Fig. 8.
Erminois.

of a little squirrel with a blue back and white belly, and is represented by little bell-shaped figures, blue and white alternately, the metal being tumbler-like, i.e., wide end upmost, and the colour bell-wise, i.e., wide end downwards. If the tinctures are of any other colour than argent and azure, the fur is called "vairé"; e.g., "vairé, or and gu." The French sometimes have the metal figures bell-wise, when they draw very large ones admitting only of three rows of them. In this case, they blazon it "beffroi de vair". Another type of vair is "contrevair" which is vair with metal over metal and colour over colour, and one also sometimes sees "vair in pale", where the figures are placed point to base and base to point.

Finally we have two more furs which are very seldom seen.

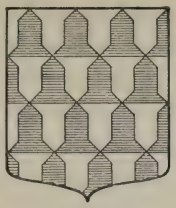


Fig. 9.
Vair.

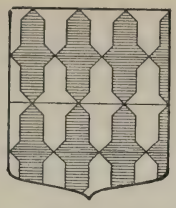


Fig. 10.
Contrevair.

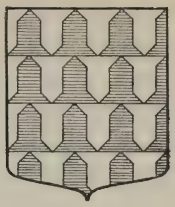


Fig. 11.
Vair in Pale.

These are "potent" and "counter-potent," which are illustrated in Figs. 12 and 13.

It is very important to remember which of the tinctures are metals and which are colours, because there is a most important and rigid rule in connection with them.

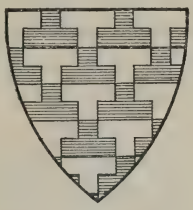


Fig. 12.
Potent.

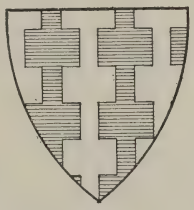


Fig. 13.
Counter-Potent.

The Rule of Tinctures

A metal must never be charged upon a metal nor a colour on a colour. In other words, if the "field" or surface of the shield is a colour, you may only put a metal or a fur upon it; the same applies conversely, if your field is a metal, it can only be charged with a colour or a fur. The fur, you will see, is the Joker of the pack; you may use it as either a metal or a colour to suit your convenience, and a fur may be charged on another car. The French have another "Joker" in vert, which they full "sinople". A long time ago, the French heralds decided that a colour charge on sinople was good blazon on the grounds that that colour was, in its manufacture, largely composed of a metal. The French are great realists !

There are five exceptions to the Tincture Rule. They are all common sense and therefore easily remembered. The Rule *does not* apply to:

(*a*) *Varied Fields.* As will be seen later on, some fields instead of being of a plain tincture, are composed of bars, stripes, little squares and diamonds etc. These generally alternate a metal and a colour, for instance little squares argent and azure alternately. It stands to reason that any charge (except a fur) over such a field, whether it be of a metal or a colour, is bound to transgress the Rule at many points of contact. The only way out of the dilemma was to exempt varied fields (and of course charges) from the operation of the Rule—which, by the way, does not affect the aims for which it was made.

(*b*) *Differences.* These refer to certain quite small charges added to a shield or to a charge, to identify an individual member of a family, or a branch of a family. (See Chapter IX.)

(*c*) *Bordures.* A bordure is a tinctured band round the edge of the shield. It is frequently used, especially in Scotland, as a "difference" instead of one of the little charges referred to in (*b*). You will learn all about bordures later on. (See Chapter VI.)

(*d*) *Extremities, of animals etc.* By this is meant claws, tongues, beaks of birds, and so forth. If one had, for example, a field azure charged with a lion argent, the animal's gules tongue may be shown on the azure of the field.

(*e*) *Charges "proper".* These are, of course, not heraldic tinctures at all, so the Rule does not apply.

The Rule, in actual practice, is not very stringently applied to crests or supporters, or to "over-all" charges.

It is worth mentioning as a matter of interest that in France (and there is one similar case in England) the Rule has, in a few very exceptional cases, been deliberately broken where a grant of arms was made for some particularly outstanding service. The idea is that future generations will at once notice the breach of the Rule and will thus be put to investigate the circumstances of the original Grant, and so bring to light the reasons for the award, the memory of which will in this way be kept green throughout the ages ! A celebrated case is that of the house of Montmorancy which was awarded a cross argent upon a field or to celebrate the fact that they were the first family in Gaul to have embraced the Christian faith. This French habit, although very rare, highly scandalises the

pundits of English heraldry. No doubt they regard it as being on a level with the man who attempts to achieve immortal fame by murdering his grandmother!

The reader will by this time probably begin to wonder what is the point of all this. Why not, after all, put a colour on a colour or a metal on a metal if the result is aesthetically satisfactory? Well, heraldry happens to be remarkably free from red tape. As one studies it, one finds that there is always a reason for everything and this Rule is no exception.

Let us suppose then that you come across a cross sable, "fimbriated" (i.e. edged with) gules on a shield. How are we going to blazon it? If you look at Fig. 14a, you will see that it might also be a cross gules surmounted by a slightly thinner cross sable; which is it? Now if you know your Rule, you will have no difficulty in the matter, for a cross sable on top of a cross gules would be colour on colour and therefore a breach of the Rule. Hence it must be a cross sable fimbriated gules.

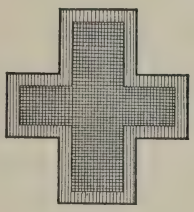


Fig. 14*a.*

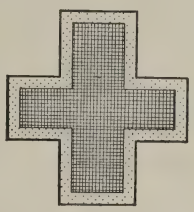


Fig. 14*b.*

But let us suppose that the edging, or fimbriation, was or instead of gules as in Fig. 14b. Then surely it might be either? Not at all. Look now at the field of the shield under consideration which is charged with the cross or crosses. If it is a metal—say argent—you cannot have another metal upon it, and so the charge cannot be a cross or (bearing a sable one on it) on a field argent, for that would be metal on metal! The blazon must, therefore, be a cross sable fimbriated or. But suppose the field was a colour, say vert; well, you cannot have a cross sable (whether edged with gold or not) on a field vert, for that would be colour on colour. Hence, in that case, it must be a cross or, charged with another sable.

In this connection, however, there is one snag which must be watched. Look at Fig. 15. Here you have a field sable and

on it a sort of outline of a cross argent. What can this mean? Surely it cannot be a cross sable fimbriated argent on a field sable? Quite right, it couldn't. What it is is a cross argent on a field sable, but the centre of the cross has been cut away showing the field through it. This is known as a false cross, or technically, "a cross voided of the field". Voiding charges of the field is quite a common procedure, so whenever you see a charge the tincture of which is the same as that of the field except for a small portion round the edges, you will know that the charge is one "voided of the field".

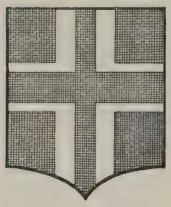


Fig. 15.

A celebrated example of a breach of the Tincture Rule is that of the arms of Jerusalem, where five golden crosses are charged on a silver field. This breach has certainly publicized the arms of Jerusalem everywhere. On the arms of the Coddrington family there is a fess sable (i.e. a black horizontal stripe) charged with fretty gules. Fretty is a sort of trellis-work on a charge. (See Chapter VI.) Now one John Coddrington was standard bearer of King Henry V at the Battle of Agincourt, and he bore on his arms a fess gules. As a reward for his gallantry on the field of battle, he was granted, instead of his fess gules, a fess embattled-counter-embattled sable, fretty gules. This would appear to be an example of the French practice of a deliberate breach of the Tincture Rule to put subsequent generations on enquiry as to the reason.

Having now dealt with tinctures, a word might be added about "blazoning", or describing, arms. Until the student has mastered the divisions of the field and knows something about the more important charges which are placed upon it, it would not be advisable to give the Rules of Blazoning. But here and there, the student will have noticed occasional references to correct nomenclature. For instance he has already learnt that in the language of heraldry—as in the French language—adjectives always follow nouns, and that the last adjective to be mentioned is that describing the tincture. He has also mastered a number of technical expressions. In this way, the knowledge of the highly technical way of blazoning arms will be gradually absorbed, so that when the time comes to give the rules thereof, the student will find that he already

instinctively knows most of them, and that what is usually one of the most difficult features of heraldry can be mastered in a few minutes after merely a little "mopping up".

There is, however, one important point of blazon which can, and indeed should be, learnt now, and that is that when blazoning a coat of arms, one always starts with a description of the field. In simple fields only one word is used, that is to say the name of its tincture. So a golden cross edged with green on a black field is blazoned: Sa., a cross or fimbriated vert. You will learn how to blazon a varied field, or a field which has been divided, later.

On the Continent, families are found with a coat of arms consisting of a plain uncharged shield of one tincture. Thus, the family of de Bandinelli, in Italy, bear for their arms a plain golden shield, and the arms of the Counts of Gourney consist of just a plain shield sable. In this country, probably these two coats would be blazoned simply "or" and "sable" respectively. Personally, we would say, for clarity, "An escutcheon or" and "An escutcheon sable". We imagine either would be right; certainly neither would be wrong. The point is, however, somewhat academic, for it may be said that no Englishman has ever borne a shield of one simple metal or colour. It is alleged that one family, the Beringtons of Chester, bore a plain blue shield, but this is very doubtful; and while it is a fact that the arms of Brittany are, simply, ermine, and that one John of Brittany did hold the English earldom of Richmond in the fourteenth century, this is a French rather than a British example.

IV

The Divisions of the Field of the Shield

THE "FIELD", as we have seen, is the surface of the shield. The "dexter" side of the shield is the side on your left as you face it, and the "sinister" side is on your right. This apparent reversal of sides is due to the fact that the shield is always considered from the position of the man holding it, and he is supposed to be facing you with his shield held in front of him.

There are certain points in the field which must be known to enable us to indicate exactly the positions of charges and of the various dividing lines. These may be seen in Fig. 16, on which the points are marked from A to I, and their names are:

A Dexter Chief Point.
B Middle Chief Point.
C Sinister Chief Point.
D Honour Point.
E Fess Point.
F Nombril Point.
G Dexter Base Point.
H Middle Base Point.
I Sinister Base Point.

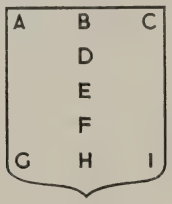


Fig. 16.

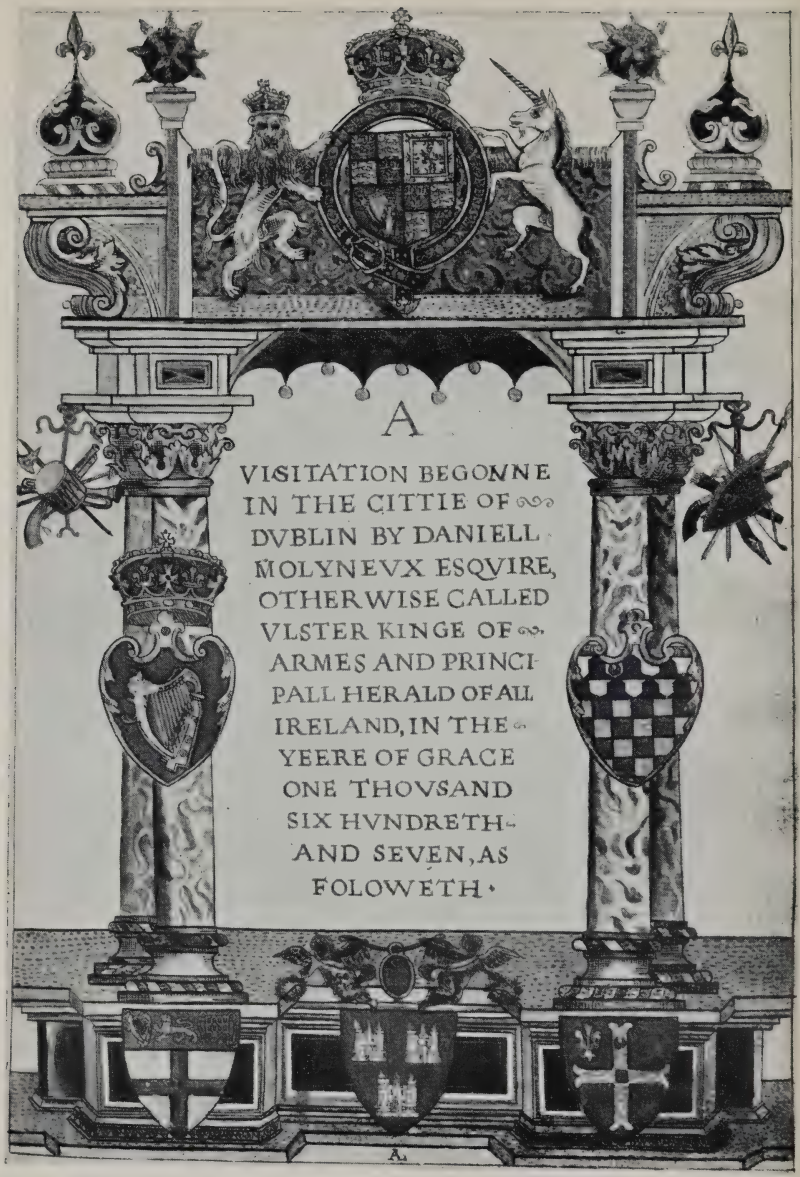
Rule 1.

The divisions of the field are:

(*a*) Per pale.
(*b*) Per bend.
(*c*) Per bend sinister.
(*d*) Per fess.
(*e*) Quarterly.
(*f*) Per saltire.
(*g*) Per chevron.
(*h*) Gyronny.



Armorial Bearings of Cromley of Clones
From a Grant by the Ulster King of Arms, 1919



TITLE PAGE
From the Irish Visitations, 1607. Irish Office of Arms

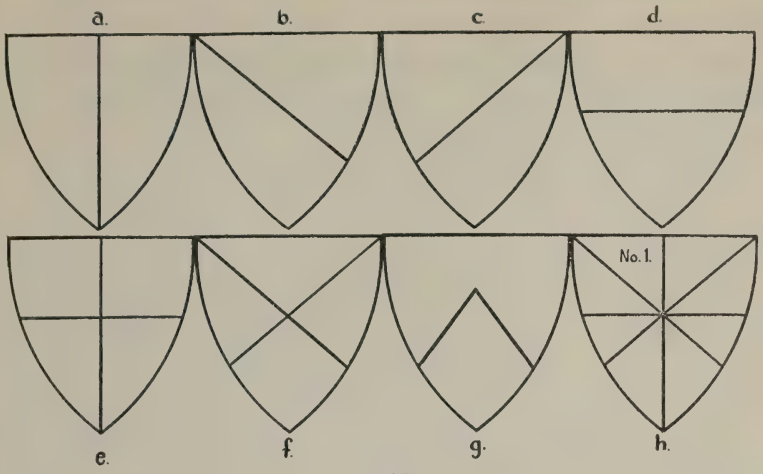


Fig. 17.

Rule 2.

The shield may be divided into these divisions either by straight lines or by certain specified kinds of lines. Where straight lines are used, no particular kind of line is mentioned in the blazon, but where other lines are used, their nature must be specified. These other lines are:

(1) Indented.
(2) Dancetté. — Three points only.
(3) Engrailed.
(4) Invected. — Opposite to engrailed.
(5) Wavy or Ondé.
(6) Embattled.
(7) Ragulé.
(8) Nebuly.
(9) Dovetailed.

Rule 3.

Where a field is divided, the blazon begins by the words: "party per . . ." or simply, "per. . . ."

Examples: party per fess, arg. and az.
per bend, or and gu.

Rule 4.

Where one of these special dividing lines is used, the blazon begins: "party per . . . engrailed", or simply, "per . . . engrailed", as the case may be.

Example: per fess dovetailed or and vert.

Rule 5.

Each division so formed is tinctured; the first mentioned tincture, usually a metal, is on the upper—or in the case of a pale, the dexter—side of the dividing line. In the case of "quarterly", the first tincture is in the top dexter and the bottom sinister quarters; these are called the first and fourth quarters respectively, the second quarter being the top sinister. Thus the same tinctures are diagonally opposite each other. In the case of per saltire, the first mentioned tincture is the upper and the opposite (lower) sections of the field and the second tincture in the dexter and sinister sections opposite each other. In the gyronny, each section is tinctured alternately, each metal being between two colours and each colour being between two metals. The place of the first mentioned tincture is that space enclosed at the top of the shield and on the dexter side by the bend and the pale dividing lines, marked No. 1 in the illustration of the gyronny of eight. There is, however, no rule which prohibits both tinctures being metals, or both colours.

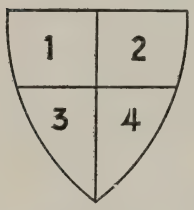


Fig. 18.
The "Quarters."

The "gyrons" are somewhat peculiar figures. If you quarter a shield as in Rule 1 (*e*), and divide the 1st quarter in two by a

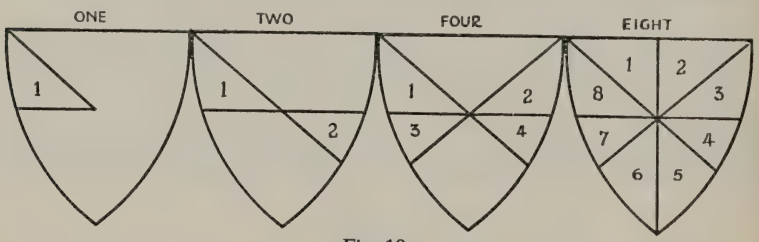


Fig. 19.
Gyrons.

line bendwise, the bottom half is one gyron. Produce both sides of this figure to the sinister side of the shield and you will get two gyrons. Follow the same process on the sinister side of the shield and you will get four gyrons. Now draw a line per pale down the centre of the shield and you get a gyronny of eight. One can also have a gyronny of twelve which is illustrated below (Fig. 20).

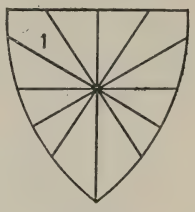


Fig. 20.

Besides these divisions, shields are frequently divided into smaller sections which are also called "quarters". This method of division is a most important part of the science and may at first be thought rather confusing. The heraldic vocabulary is not a very large one, and the difficulties of heraldry—such as they are—are often due to the early heralds' lack of imagination in selecting names. We have already experienced a little trouble over colours, and we must now face a little more preliminary confusion over quarters, which do not always represent fourths of the shield. You will afterwards see that the main point of quartering is the assembly of more than one family on the one shield, and so you must be able to talk of quarters with the same facility as you talk of potatoes. First of all we will take the quarters which mean fourths. A shield may be divided quarterly; each of these divisions is called a quarter and we have learned to identify the 1st, 2nd, 3rd and 4th quarters. Now each of these quarters may themselves be quartered, that is, divided by cross lines into four sections, in which case the shield is said to be "quarterly quartered", or only one, two or three quarters may be thus re-quartered. When this quarterly quartering happens the original big quarters are called "grand quarters".

Look, for example, at Fig. 21. The 1st and 4th quarters are themselves quartered, whilst the 2nd and 3rd quarters are left alone; in other words, the 1st and 4th grand quarters are quarterly quartered, and the 2nd and 3rd grand quarters are not.

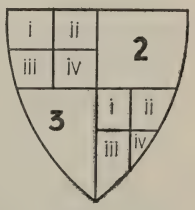


Fig. 21.

One important point should be observed. When quarters bear arms charged on them, they are spoken of as "quarterings".

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Now it sometimes happens that the number of family connections demand that the shield should be divided up into many more than four main sections. In such cases, these sections—*which are also called "quarters"*, are formed by vertical and horizontal lines to give the number required. In Fig. 22, you will see a shield divided into eight quarters, and is called "quarterly of eight". Again, if you divide a shield into fours, i.e. quarterly, and if one of these four quarters is divided into eight sub-divisions, that quarter so sub-divided would be called a "quarter quarterly of eight".



Fig. 22.

If you wanted to fit seven quarterings on to a shield, you would divide the shield into eight quarters, and in charging them would repeat the arms of the 1st quarter on the 8th quarter. To show what can be done on these lines, we need only mention that a family called Lloyd of Stockton have proved and recorded (1929) in the College of Arms no less than 323 quarterings, and their shield, printed with very minute charges, occupies an entire page in Fox-Davies' *Armorial Families*! This blazon begins: "quarterly of three hundred and twenty-three"! Needless to say no Mr. Lloyd would attempt to engrave this formidable shield on a signet ring; he would select his nearest related quartering of the 323 for the purpose. It is said that the Duke of Northumberland is entitled to over 500, but the Lloyds' 323 remain the proved and registered record.

Varied Fields. Some of the varied fields and surfaces of charges are formed by certain combinations of the dividing lines shown in Fig. 17. These are:

Paly-bendy: lines drawn per pale and per bend.
Paly-bendy-sinister: per pale and bend sinister.
Barry-bendy: bar-wise and bend-wise.
Barry-bendy-sinister: bar-wise and per bend sinister.
Lozengy: bend-wise and per bend sinister.

Bar-wise is the expression for horizontal. The little diamond-shaped figures formed by these combinations are tinctured

alternately so that similar tinctures touch at their points and not at their sides.

There is another varied field called "chequé" or "chequy." It is formed of lines drawn vertically and horizontally to form small squares. In relation to charges, one row of these little squares is called "compony" (sometimes "gobony"); two rows are called "counter-compony". Only three or more rows are "chequé".



Fig. 23.
Barry-bendy, arg. and gu.

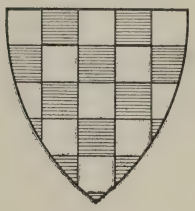


Fig. 24.
Chequé, arg. and az.

V

The Charges called "Ordinaries"

WE HAVE now to deal with the charges on the shield, the most important of which are the "ordinaries". It is necessary to bear in mind that, with very few exceptions, all charges are supposed to be three-dimensional. In elaborately executed pictures of arms, the charges are shaded so that they appear to be standing out in relief. Most of the charges called ordinaries were originally bands fixed vertically, horizontally, diagonally, etc., across the shield to strengthen it. French armorists think they originated in sword cuts, and "tranché", "taillé" and "coupé" are the French names, for instance, for divisions per bend, per bend sinister and per fess; the bend, the bend sinister and the fess being thick solid patches over these sword slashes.

But whatever their origin may be, the charges are *solid* and this fact has a certain importance. For example, one of these charges is the "chief" and, as usually depicted, it looks like a broad horizontal stripe painted across the upper third part of the shield. If the field of the shield was green and the chief gold, the student might regard the result merely as a shield painted one-third gold and two-thirds green. But the chief is *solid* and is supposed to be clamped or nailed on to the green shield. Hence it must comply with the Tincture Rule stated in Chapter III, and must therefore be either a metal or a fur, for it lies on, and not beside, a green field. (See Fig. 25.) But fields barry-bendy etc. are not charges and are not, therefore, in relief.

Now certain of the most important charges on a shield are called "ordinaries", or to give them their full title, "the honourable ordinaries". For instructional purposes they may be conveniently divided into four classes:

A. The Chief and the Fess, the latter sometimes written Fesse.
B. The Bend, Bar and Pale.
C. The Cross, Saltire and Chevron.
D. The Pile.

In all these classes, the ordinaries may be contained either by ordinary straight lines or else by any of the fancy lines enumerated under Rule 2 in Chapter III. There are, however, certain restrictions as regards the use of the line called "embattled", in that the fess, the bend and the chevron are embattled only on their top edges. If it is required to embattle the bottom edges as well, they are blazoned "embattled-counterembattled". J. E. Cussans applies this rule to "raguly", but we have been unable to find any authority for this view.

CLASS A.

The Chief. The chief is a rectangular figure occupying the upper third portion of the shield. Its top edge coincides with the top of the shield and cannot therefore be engrailed, indented etc. Its bottom line, which can, runs parallel with the top of the shield and between the fess and honour points. No charge ever projects over the sides of a shield and so the sides of the chief are cut so that they coincide with the sides of the shield upon which it is charged.

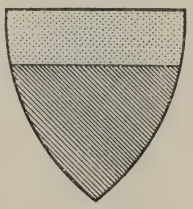


Fig. 25.
Vert, a chief or.

The chief surmounts every other ordinary on the shield, but if an edging ("bordure") is *subsequently* added to the shield as a "difference" to identify a special member or branch of a family, it will surmount

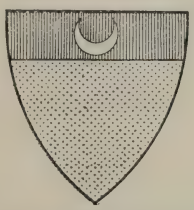


Fig. 26.
Or, on a chief gu. a crescent arg.

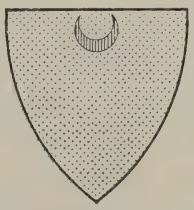


Fig. 27.
Or, in chief a crescent gu.

the chief. But if it is the chief which is *subsequently* added as a special award of merit—or "augmentation" as it is called—it will surmount the bordure. The chief cannot be borne with a fess. If you should have a charge, or a number of small charges along that part of the shield where the chief lies, but where there is no chief, they are called "in chief". A chief is blazoned simply "a chief or", "a chief engrailed sable" etc. If charged, the blazon would run: "on a chief gules, a crescent argent". Unlike most of the ordinaries, the chief cannot be "cotised".[1]

The Fess. The fess occupies the centre third of the shield so that the fess point is in the middle of it. It is a wide band going horizontally across the centre of the shield. It cannot be used with a chief. It is often seen between two thin bars running parallel to it and very close to its top and bottom sides. This forms a figure called "a fess cotised". Fig. 28 shows "vert, a fess cotised or". If the cotises were of a different tincture to the fess, the blazon would be "vert, a fess arg. cotised or". Remember that you must see the very narrow strip of the field of the shield between the fess and its cotises, otherwise the blazon would be "vert, a fess arg. fimbriated or".

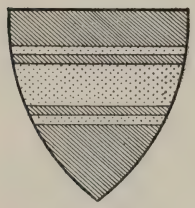


Fig. 28.

CLASS B.

The ordinaries in this class have the following features in common:

(*a*) They possess diminutives.
(*b*) They can make up a varied field.

As regards (*a*), only the commonly used diminutives will be given, but a note will be made at the bottom of the pages of any of the rare ones deserving mention.

The Bar. The bar is very like a fess except that it is not so wide. It is never placed in the fess space and is seldom if ever

[1] There is a diminutive of the chief called the fillet, but it is very seldom seen.

used singly. Its diminutives[1] are the "barrulet", which is about half its width, and a smaller one which always goes in pairs, when they are called "bars gemelles". Two pairs would be two bars gemelles. The bar, like the fess, can be cotised and if between two bars gemelles is blazoned either "between two bars gemelles" or "doubly cotised".

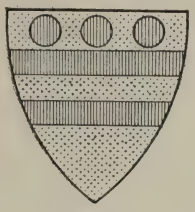


Fig. 29.
Or, two bars gu., in chief three torteaux.

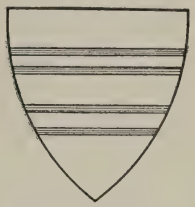


Fig. 30.
Arg., two bars gemelles az.

The varied field is formed of an *even* number of bars of alternate tinctures, generally metal and colour. The number of bars used must be specified and the field is called "barry of . . ." If, however, a number of bars exceeds eight, the field is called "barrulé" and the number of bars need not be mentioned. The reader may wonder why it is laid down so emphatically that the number of bars on a varied field must be an even number. Let us look at an uneven number of bars, say, five arg. and sa. What do we see? Obviously "arg., two bars sa.". With a larger number of bars, it is not so obvious, especially in

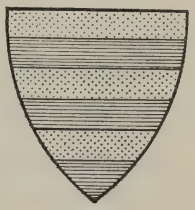


Fig. 31.
Barry of six, or and az.

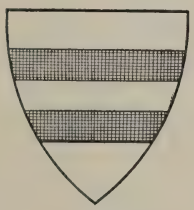


Fig. 32.
Arg., two bars sa.



Fig. 33.
Arg., a Fess dancetté couped sa.

[1] A little used diminutive of the bar is the closet which is rather larger than the barrulet.

untinctured sketches; if you draw a shield with nine bars arg. and sa. and do not tincture your sketch, it will look confusing. Put on the sable tinctures (the top bar always being the metal) and you will see at once that what you have drawn is "arg., four bars sa." Try it and see ! So when faced with a strange shield covered with bars, pales, etc. count them to see whether the number is odd or even. If even, it will be either barry or barrulé. Charges placed horizontally across the field but not in chief or in fess are "bar-wise". If a bar or any other ordinary is cut short of the sides of the shield, it is "couped".

The Bend. The bend is a broad band crossing the shield diagonally from the dexter chief to the sinister base; if it crosses the reverse way, it is called a "bend sinister". Its diminutives[1] are the "bendlet", which is about half its width, the "cotise", half the width of that, and the "riband", which is half a cotise and is—according to the majority of the authorities—always couped. Note that the bendlet is placed so that its upper edge is on the dexter angle of the shield with its lower edge distant from that point by its width, whereas the bend is placed so that its middle point coincides with the dexter angle of the shield.

A bendlet sinister is called a "scarp" and if the bendlet is couped, it becomes a "baton" or a "baton sinister" as the case may be. The bend can be cotised but note that a "bend voided" is indistinguishable from two cotises. It can also be doubly cotised, but do not mistake the blazon and call it a bend between two bars gemelles ! Where the bend is engrailed, indented, etc., and its cotises are not, it would be blazoned: "a bend engrailed plain cotised gules". If the reverse were

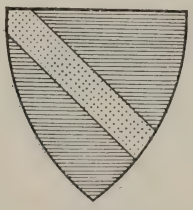


Fig. 34.
Az. a bend or.



Fig. 35.
Arg., three bendlets enhanced gu.

[1] The garter, something between the bendlet and the cotise, is seldom used.

the case, the blazon would be: "a bend between cotises engrailed gules." If the cotises are of a different tincture to the bend, the blazon would be: "a bend gules cotised vert." A bend "enhanced" is raised towards the chief. Byron's arms, shown in Fig. 35, is an example of this.

Charges set diagonally across the field are "in bend". Observe the difference between "in bend" and "bend-wise", "in fess" and "fess-wise" etc. Fess-wise is usually called "bar-wise", because the fess goes across the centre of the shield whereas the bar may cross the field anywhere. "In bend" refers to the relation of one charge to another. Charges in bend would be diagonally across the field following an imaginary bend line; "bend-wise" means that each individual charge is itself sloped in the direction of a bend. Fig. 36 shows

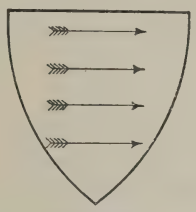


Fig. 36*a*.
Bar-wise in pale.

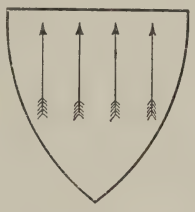


Fig. 36*b*.
Palewise in fess.

a group of arrows. At (*a*) they are "bar-wise in pale", i.e. each arrow is horizontal like a bar, but in relation to the others they are one underneath another vertically like a pale. Turn them round ninety degrees as in (*b*); the arrows will then be "pale-wise in fesse", i.e. each arrow points vertically up and down like a pale, and in relation to each other they are side by side going across the shield like a fess.

Charges placed on a bend slope with it. They are, in fact, "bend-wise in bend". A lion on a bend looks as if he were walking up it. The varied field is called "bendy" and the number of divisions (an *even* number !) may be specified.

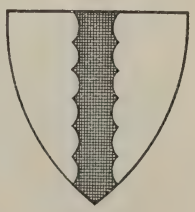


Fig. 37.
Arg, a pale engrailed sable.

The Pale. The pale is a vertical band occupying the central third part of the shield. Its diminutives are the "pallet"

(not to be confused with the "pellet" which really *is* a pellet !) and the "endorse", respectively a half and a quarter the width of the pale. A pale cotised may be called "endorsed" but it is more often blazoned "cotised".

Its varied field is called "paly" and the number of pallets is always mentioned.

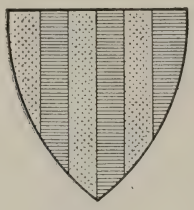


Fig. 38.
Paly of six, or and az.

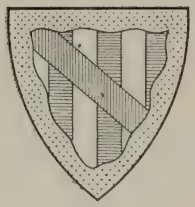


Fig. 39.
Paly of six arg. and az. a bend gu. all within a bordure wavy or.

Class C.

The Cross. The cross is formed of a pale and a fess joined in the middle. Like other ordinaries it may be couped and its extremities may also be pointed. The variety of crosses in heraldry is legion, and they can best be learned by gradual experience. Three of the commonest variety are given in Figs. 41, 42 and 43. A cross of any kind with its *base* arm pointed is called "fitchée". Cross-crosslets are often scattered ("semée") all over the field, when the field is called "crusilly". Other small crosses may be used crusilly also provided

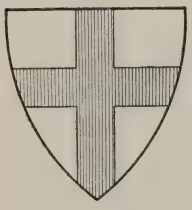


Fig. 40.
The Cross of St. George. Arg. a cross gu.



Fig. 41.
Cross Moline.



Fig. 42.
Cross Crosslet.



Fig. 43.
Cross Patée.

that the type of cross is specified. A crusillée field would be thus blazoned: "gules, crusilly or."

The Saltire. The saltire is commonly known as St. Andrew's Cross. It is composed of a bend and a bend sinister joined at the centre. One can have a bend and a bend sinister without their being a saltire; one would surmount the other and the one nearest the field would be mentioned first in the blazon. A saltire gules on a field argent is the cross of St. Patrick, whilst "azure, a saltire argent" is the cross of St. Andrew. The two, together with the cross of St. George (Fig. 40) combine to form the Union Jack.



Fig. 44.
St. Patrick's Cross.
Arg., a saltire gu.

Charges on a saltire slope with it and point towards the chief, except the one in the centre which is erect. Charges may be "in saltire". When borne with a chief the saltire is emblazoned under it as if the bottom of the chief was the top of the shield.

The Chevron. The chevron looks like a lance-corporal's stripe upside down. When borne alone, the bottoms should be on the dexter and sinister base points and the top should nearly touch the top of the shield. Thus it is, or rather should be, a large centre charge covering about a third of the surface

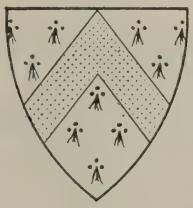


Fig. 45.
Chevron (old style).



Fig. 46.
Modern Chevron.

of the shield. The modern chevron, however, is rather a utility model to leave more room for other charges and is only rather more than the bottom half of a saltire. It can be cotised. Its diminutive[1] is a "chevronel", somewhat less than half a modern chevron. A field "chevronné" is not often seen in England.

[1] A rare diminutive is the "couple-close", half the size of the chevronel.

When two chevrons are used with a fess, one chevron is set above and the other below it.



Fig. 47.
Or, three chevronels gules.

CLASS D.

The Pile. The pile is a wedge-shaped figure with its base on the top line of the shield unless otherwise specified in the blazon. When there are more than one, there must be a space between them through which the field can be seen. If the points very nearly meet, they are blazoned "in point".

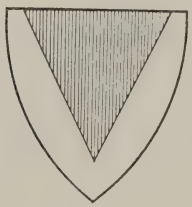


Fig. 48.
Arg. a pile gu.

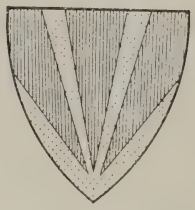


Fig. 49.
Or, three piles in point gules.

All ordinaries can be divided in the same way as a field where the division happens to be suitable. Fig. 50 shows the correct way to quarter a chevron.

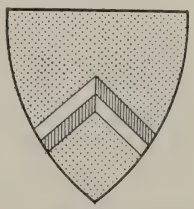


Fig. 50.
Or, a chevron quarterly, arg. and gu.

VI

The Charges called "Sub-ordinaries"

SUB-ORDINARY is a name which has been given to another group of the more important charges and, according to many writers, given without authority. For our purpose, that is purely an academic point; this grouping is, at any rate, very convenient for teaching, and any division of a subject into suitable headings for study generally justifies itself. Authority or no authority, then, we are going to follow the example of those writers who classify these particular charges as sub-ordinaries, and we are going even further by sub-dividing them, as we did the ordinaries, into classes.

A. The Inescutcheon, Bordure, Orle and Tressure.
B. The Canton, Flanches and Gyron.
C. The Lozenge and Fusil.
D. The Roundels; the Annulet.
E. The Fret and Billet.

Class A.

The Inescutcheon. The inescutcheon is a shield which is charged on another shield and is therefore smaller than it. Strictly speaking all shields of whatever size are escutcheons, and this small shield is only blazoned inescutcheon when it is borne in the centre of the shield of the achievement over the fess point. Borne elsewhere, it is simply an escutcheon. Fig. 51 illustrates an inescutcheon in rather a famous coat of arms borne by the Mortimer family, in that it is the only one in English heraldry where one gyron is borne separately. The blazon is: "barry of six, or and az., an inescutcheon arg., on a chief of the first, gyroned of the second, two pallets of the same." The Radnor family bear the same arms, but without the inescutcheon.

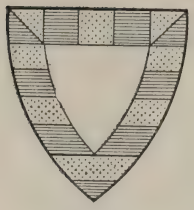


Fig. 51.
The Mortimer Arms.



Fig. 52.
Arg., three escutcheons gu.

The Bordure. The bordure is a sort of frame placed all round the shield and may be borne either plain or charged. Note that if the bordure is emblazoned too wide, the result will look like a shield charged with an inescutcheon. Fig. 53 shows a bordure charged with two chevronels.

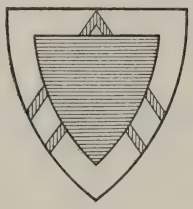


Fig. 53.
Az., a bordure arg. charged with two chevronels gu.



Fig. 54.
Vert, an orle or.

The Orle. The orle is a bordure within the shield and at some distance from the edge; it is about half the width of a bordure. An orle of three pieces consists of three orles placed one inside the other. Charges—if not too big—may be set "in orle", that is to say round the shield in the shape of an orle.

The Tressure. This is a very narrow orle ornamented with fleur-de-lys which go right through it. If their heads all point outwards, it is a tressure flory, but if they point alternately inwards and outwards it is a tressure flory counter-flory. The tressure is usually double, i.e. two, one inside the other. In this case the gap between them is very small and curiously enough the stalks of the fleur-de-lys are not shown in this gap. The Royal Shield of Scotland is "or, a lion rampant within a

Do gach n-aon chun a sroisfidh an scribhinn seo, beirinse, Éamonn Macgiollaiadachta, M.A., M.R.I.A., F.Litt., Príomh-Aralt na hÉireann, beannacht, agus deinim a sheimhniú a shearbhú leis seo go mbaineann an Armas so leanas, eadhon, Go caithréimeach i gcuid 4: ar uaine, rachtán cuar-eagach idir trí carr-fhiadhta ar dtánadh órdha, líle gorm ar ghach, ceann órdha (do Robinson): 2 agus 3; ar ghorm, rachtán idir trí seamra, le gcaibíl, agus dhá mhion-ghearrthóig órdha (do Lynch) agus mar Chrámh:- do thae-chorónn órdha crocán uaine go bhfuil carr-fhiadh mar atá san armas thu sheasamh air (do Robinson) agus Lines dúthach mealltha airgid, coiléar dearg air, le dlabhra frith-fhillte thar an drom órdha (do Lynch), agus mar Rose Regi Regi Fidus. agus a iomlán san seartha mos léire ar a imeall so, go mbaineann sé de cheart leis an Fidire Criosdóir Anntaoi Lynch-Robinson, Baroinéid.

Dá fhiannaibe sin scribhtha m'Ainm agus mo Sheideal leis seo agus ghreamaíos Séala m'Oifige shé an cúigiú lá do is fichid do mhí Iúil Míle naoi gcéad seacht is seachad.

Iml. Q. fo. 45.

Príomh-Aralt



CERTIFICATE OF ARMS ISSUED BY THE CHIEF HERALD OF IRELAND
(*Usually in bilingual form*)

double tressure flory counter-flory gules". The single tressure is never granted now, and the double tressure can only be borne by the express licence of the Sovereign.

CLASS B.

The Canton. The canton is a small "quarter" nearly always borne in the dexter chief. Neither the canton nor the quarter can be engrailed etc. It always surmounts all other charges except a bordure when that bordure has been *subsequently* added as a "difference". (See Chapter IX.) It is mostly charged and a plain silver canton means that the arms of which it is a part have been assumed from a family from which there is no blood descent. A canton *subsequently added* to the arms is not bound by the Tincture Rule.

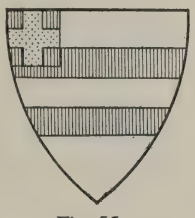


Fig. 55.
Arg., two bars gu.; a canton of the last charged with a cross or.

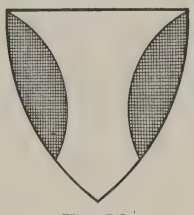


Fig. 56.
Arg., two flanches sa.

Flanches. These are formed by two curved lines one on each side of the shield from dexter chief to dexter base, and sinister chief to sinister base. They are always borne in pairs; their diminutives are about half their size and are called "flasques", or "voiders".[1]

The Gyron. This figure has already been explained in Chapter IV. As a charge, it cannot be engrailed, indented etc., but gyronny can.

[1] Authorities differ as to whether the voider is smaller than, or of the same size as, the flasque.

CLASS C.

The Lozenge. The lozenge is a diamond-shaped figure and is shown in Fig. 57. If it is voided it is called a "Mascle", if it has a round hole in the middle it is called a "Rustre". When identifying a rustre be careful that the hole is of the same tincture as the field or charge upon which it is borne. If it is of a different tincture it won't be a hole at all but a charge of a roundel. Where the charges on arms are shown in relief, no mistake can be made except in the case of the bezant and plate, which are both flat.

A Fusil is merely a large elongated lozenge. Bezants and other roundels are dealt with later on in Class D.

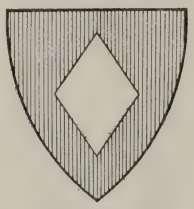


Fig. 57.
A Lozenge.



Fig. 58.
Arg., three fusils conjoined in fess gu.

CLASS D.

The Roundels. These are small circles of various tinctures; two are metals and are *flat* discs. There are five of colours which are solid and shaded to give them a globular appearance. One other has a varied field, barry wavy, arg. and az., and is called the "Fountain". The roundels are:

The Bezant: Or. The Plate: Argent.
The Hurt: Azure. The Torteau (plural -*x*): Gules.
The Pellet: Sable. The Pomme: Vert.
The Golpe: Purpure.

The pellet is sometimes called an "Ogress."

The Annulet is simply a ring and is larger than the roundels. It may, of course, be of any tincture. Its surface is wide enough to take small charges.

CLASS E.

The Fret. This figure is a mascle with two ribands crossing it in saltire, one under it and the other over it in such a way that the one which passes under it goes over the top of the one passing over it, just where they cross in the centre of the mascle. A field "fretty" is a series of thin bends and bends sinister charged over the field which cross over and under each other alternately.



Fig. 59.
Vert, a fret argent.



Fig. 60.
Azure, fretty argent.

A *Trellis* charged on a field is the same as a field fretty except that the bendlets are not interlaced, the bendlets all lying over the bendlets sinister where they are "cloué" or nailed. Example: or, a trellis gu., cloué arg. This means that at the points of intersection small argent spots like the heads of nails would be shown.

The Billet. This is a small thin rectangular figure erect on its smallest end; it is roughly twice as tall as it is wide. It is chiefly seen on a field "billetté", i.e. strewn with billets. It only remains to be noted that the difference between the sub-ordinaries and the miscellaneous charges in the next chapter is that the former are geometrical figures (of less importance than ordinaries), whilst the latter are representations of animals, birds, stars, and actual objects.

Charges which come into neither category and may, therefore, just as well be mentioned here, are *Gouttes.* They are pear-shaped drops of liquid and appear chiefly as "gutté" or sprinkled with gouttes. The drops are of different tinctures and although they may be specifically named, as "gutté gules", they are more often described as follows:

Gutté d'or:	Gold.	Gutté d'eau:	Silver.
Gutté de poix:	Sable.	Gutté de sang:	Gules.
Gutté d'olive:	Vert.	Gutté de larmes:	Azure.

Some older authorities regard a goutté de larmes the same as a goutté d'eau, and mention none of azure.

VII

Miscellaneous Charges

It is an undisputed fact that the greatest difficulty in learning a foreign language is the vocabulary. However quick one may be at syntax and grammar, there is no getting over the fact that thousands and thousands of words have to be learnt. Some people's method is to look up in the dictionary every new word they meet in their reading, jot it down in a book and subsequently learn them all off by heart. Others look up words as seldom as possible, and, after meeting them in different contexts, they get to know their meaning and thus absorb a vocabulary naturally and without conscious effort. Which method is best is entirely a matter of taste for each individual to decide for himself, but when dealing with pictorial symbols there is little doubt that the way to become familiar with the considerable number of these miscellaneous heraldic charges is to take them in one's stride, and to pick them up gradually without attempting to tabulate them and commit them to memory.

Once the principles of heraldry are mastered, the thing to do is to get a peerage, old or new, and to go through all the arms you will see in it. They are neatly depicted with their blazon underneath. Your exercise should be (*a*) to try to blazon the arms from the picture, and (*b*) to sketch roughly the arms from their blazon without looking at the picture. In this way you will very soon subconsciously acquire a knowledge of these charges and of their various qualifying adjectives. When you have been through *Debrett* or *Burke*, you can then consider hunting the second-hand bookshops for a copy of Fox-Davies' two-volume *Armorial Families*, which contains the arms of everybody entitled to bear them under the laws of English heraldry.

Unlike, then, most books on heraldry, ancient and modern, the reader will find that in this book the usual tedious catalogue of heraldic oddments is conspicuous by its absence. All

he will find in this chapter is just enough information about the commonest of all these miscellaneous charges to start him off through the pages of *Debrett* without the feeling that he is in a completely strange country.

The *Lion* is the heraldic animal *par excellence*. If he is standing, he is "statant"; looking at you in this position, he is "statant guardant"; should he be looking back over his shoulder, he is "reguardant". If he is walking, he is "passant" (and when he's walking he has one fore-foot raised) and when he is sitting, he is "sejant". He is very often "rampant"; in fact in the very old days, according to some authorities, he was only a lion if he was rampant, and in all other positions they called him a leopard. A lion rampant is up on his hind legs with one of them raised, pawing the air. If two lions are facing one another in the rampant position, they are called "combattant". If he is in the rampant position but with both legs on the ground and the front paws much closer together, he is not rampant but "salient". Any animal with his tail between his legs is "cowed" or "coward". You must not say that a stag or a buck is statant guardant; he is "at gaze", and he is never passant, but "trippant". The expression "armed", applied to animals, refers to his claws, hoofs, tusks, etc., and, in the case of birds of prey, to his talons and beak. "A lion rampant argent armed (and langued) gules" means that his claws (and tongue) are red. An odd expression is "unguled"; it applies to an animal with hoofs of a different tincture to his body. "A unicorn sejant argent, armed, maned and unguled sable."

Ignore the pundits' arguments about leopards. None of them seem to agree on the subject ! The truth probably is that the old armorists, finding it difficult to distinguish between the two animals in small designs and sketches, had a convention whereby both animals were drawn exactly alike, and when he was "passant guardant" called him a leopard. Some authorities say he was always a leopard, except when "rampant". However that may be, there is no doubt that in the olden days the lions of the arms of England, which are "passant guardant", were always referred to as the "Leopards of England", and even in the Napoleonic days the French used to call them the "English Leopards". Anyway, in modern times we have a distinctive leopard, nicely spotted and easily recognised.

Coming next to birds, the most important is the *Eagle*, and his appearance on arms is said to denote, in many cases, a German origin. Birds with their wings open and stretched out *with their tips upwards*, are said to be "displayed". If, however, the tips of the open wings are downwards as if he were about to alight or to take off, he is "displayed and inverted". The Italian eagle is a good example of an eagle displayed and inverted. "Volant" means flying, and "close" is on the ground with wings closed. When no position is given to a bird in the blazon, he is understood to be close. A very common small bird is the *Martlet*; he is a sort of swallow or heraldic nightingale without legs. When the heads or limbs of birds and beasts are cut off and used as a charge, they are "erased" if they have jagged edges, and "couped" if taken off with a clean cut. When a stag's, goat's or bull's head is shown cut off behind the ears showing no neck and presented "affronté", it is "caboshed", but you do not use this term in regard to a lion or leopard. It is termed "a leopard's face" or "a lion's face".

Fish are often seen as charges. Swimming, they are "naiant"; erect pale-wise, with the head upwards towards the chief, they are "hauriant"; if the head is downwards, they are, *mirabile dictu*, "urinant".

Turning our eyes skywards, we note that the sun, with alternate straight and wavy rays, is always furnished with a nose, mouth and eyes, and is blazoned "a sun in its splendour". The moon is "in her complement", but if the rays are shown as eclipsed or sable, she is "in her detriment". The half moon is "a crescent" provided that the opening of the crescent faces upwards; if the opening faces dexter, it is "an increscent"; facing sinister, it is "a decrescent". A very common charge is the *Mullet*. It is a five-point star (unless a different number of points is specified) and is sometimes "pierced" with a small hole in the middle. A mullet pierced is sometimes called a "spur rowel". It may be pierced any tincture, or "pierced of the field". The *Estoile* is easily distinguishable from the mullet as it is usually rather larger, it has long wavy rays (six in number unless otherwise specified) whilst the mullet's rays are merely short stumpy points.

In the vegetable department we have a sort of clover with varying numbers of round leaves. The three-leaf variety is the

Trefoil which is always depicted with its stalk ("slipped") and it is unnecessary so to describe it in the blazon. There are also *Quatrefoils*, *Cinquefoils* and *Octofoils* (or *Double Quatrefoils*) which are never shown slipped. But there is an Ulster grant to Hart of Kilmoriarty, Co. Armagh, which includes "a four leaved shamrock slipped or". The *Heraldic Rose* is five-petalled with a large centre and short pointed leaves issuing from the petals, and is very common on military badges. The Royal Fusiliers have an heraldic rose on their grenade. "Barbed" refers to the tincture of the leaves and "seeded" to the centre. "Barbed and seeded proper" means green leaves and a gold centre. The natural rose is sometimes found and is blazoned "a rose proper" and is always "slipped". The *Garb* is a sheaf of grain, wheat unless otherwise specified. It is "banded" with the cord binding it.



Fig. 61.
Water Bouget.



Fig. 62.
Maunche.



Fig. 63.
Mill-Rind.



Fig. 64.
Clarion (or Rest).

Coming to inanimate objects, the *Tower* is exactly like a chess castle or rook; but the chess castle is also used as a charge under the name of a *Chess Rook*. The *Castle* is shown, unless otherwise stated, as two towers connected by a short wall, all with battlements. The *Portcullis* is a lattice-work square of iron bars ending with spikes at the bottom with chains attached to each side at the top, hanging down each side terminating in two large rings. The *Water-Bouget* (mediaeval water-skins) is a common charge. It looks like a capital "M" with gouty feet (Fig. 61). The *Maunche* (Fig. 62) is the old-fashioned sleeve. The *Mill-Rind* is the iron centre of the millstone of olden times and is illustrated in Fig. 63. Finally we

have the *Clarion* (Fig. 64) which is a thing like a mouth-organ. What it really is nobody has ever discovered.

Distinguish between the *Broad Arrow*, which is obvious, and the *Pheon*, which is a broad arrow with teeth on the inner edge of the barb. The latter is the more common. The *Lymphad* is the heraldic ship or galley; a ship in full sail is generally square rigged.

With the above charges in his mind, the student will have little difficulty in picking up a good working knowledge of these miscellaneous charges. The Norman-French words are, as a rule, fairly obvious in meaning. The great thing to bear in mind is that the position of all charges should be always carefully noted. Practically all living things face dexter unless otherwise stated.



Fig. 65.
Dragon.



Fig. 66.
A Wyvern holding a fleur-de-lys.

Heraldic monsters are not worth very much mention here. They are not as common as one would perhaps imagine, and there are not very many of them. The chief ones are the *Dragon*, the *Wyvern*, the *Griffin* (or *Gryphon*) and the *Cockatrice*. The dragon can be recognised by its body covered with scales, except for the breast; it has webbed claws, bat's wings, and a barbed tail and tongue (Fig. 65). The wyvern resembles a dragon, but has only two legs, which are rather like an eagle's; it has a barbed serpent-like tail. The cockatrice was said to be produced from a cock's egg hatched by a serpent on a dunghill. It differs from the wyvern in having a cock's head, and spurs on its legs.



Fig. 67.
Cockatrice.

The griffin has a body of which the forepart is like an eagle, but with upstanding ears, and the hind part like a lion. When borne sans wings, but with rays or spikes protruding from various parts of its body it is called a *Male Griffin*. In the rampant position it is called "segreant". Some notes on monsters will be found in Appendix No. 12.



Fig. 68.
A Griffin statant, wings addorsed.

VIII

Counterchanging; The Rules of Blazon

COUNTERCHANGING is a very common device in heraldry. Essentially a simple principle, it sometimes produces strange results and in some instances it may be difficult to recognise. Suppose we have a field divided per pale argent and sable. If we charge that field with a bend so that the part of the bend which lies on the argent part of the field is sable and vice versa, we shall have an example of counterchanging in its simplest form. Let us take another one not quite so obvious. Fig. 70 looks like a quarterly of six. There are no charges on any of the quarters, so it obviously cannot be a quarterly of six which

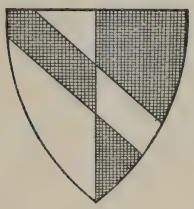


Fig. 69.

Per pale arg. and sa., a bend counterchanged.

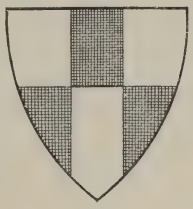


Fig. 70.

Per fess arg. and sa., a pale counterchanged.

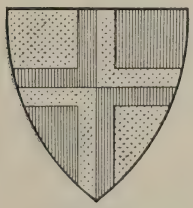


Fig. 71.

Quarterly or and gu., a cross counterchanged.

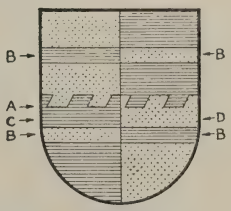


Fig. 72.

is used for the quarterings of five or six different families. It is, in fact, a pale counterchanged on a field divided per fess. Fig. 71 shows a very common application of counterchanging, namely a field divided quarterly charged with a cross counterchanged. In Fig. 72 we give an example of a complicated effect which is not easy to recognise for what it is. It is: "quarterly per fess raguly or and az., two barrulets counterchanged."

To enable the reader to follow the blazon, we have given the illustration the following keys:

(*a*) the raguly dividing line.
(*b*) the counterchanged barrulets.
(*c*) part of field of 3rd quarter.
(*d*) part of field of 4th quarter.

Finally we give a very complicated design in Fig. 73, which we leave the reader to work out for himself; if he is defeated, he will find the answer in a footnote at the end of Chapter VIII. It will be seen that counterchanging is rendered necessary by the Tincture Rule. But for this system it would seldom be possible to place an ordinary on a field parted per metal and colour.

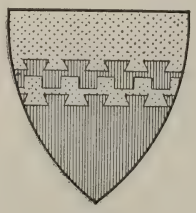


Fig. 73.
Puzzle: What is it?

The Rules of Blazon

(1) *The Order of Blazon.*

(*a*) The field; division first if varied, lastly the tincture.
(*b*) The principal charge lying *on the field*—usually an ordinary; but if the principal charge occupies the

centre of the field, it would be blazoned before the ordinary.

Example: az., a lion rampant or, a chief of the last.

(*c*) Other charges on the field in order of importance.
(*d*) Charges on charges.
(*e*) Differences.
(*f*) An "over all" charge or an "all within" charge if any. This may well be a difference; a bordure, for example, as a mark of cadency.

(2) *Avoid tautology.*

(*a*) Never repeat the same tincture twice.
(*b*) Never repeat the same number twice.
(*c*) Minimum number of words to give unmistakable clarity.

(3) *Standard abbreviations.*

(*a*) Only authorised abbreviations for tinctures etc.
(*b*) A point after every abbreviation; a comma after minor clauses; a colon after the more important clauses. Beware of apostrophes; "Three dragon's heads" is correct, but "three dragons' heads" is wrong. The name of the charge is "a dragon's head", plural "two dragon's heads".

We give some examples of blazons showing how the above rules apply. The student should try to draw them.

Gu., on a bend engrailed arg., plain cotised or, between three lions rampt. gold, as many fleur-de-lys vert.

After describing the field first, the principal charge lying on the field is the bend; the adjectives qualifying it come next, the tincture adjective last. The cotises, being of a different tincture and plain instead of engrailed, have to come after the tincture of the bend. The three lions are the next most important charges, being on the field, but we cannot describe their tincture as "or" because we have already used the word "or", so we use "gold". If we said " . . . plain cotised between three

lions rampt. or", its meaning might be open to doubt, and the expression " . . . three lions rampt. of the third" is rather clumsy. The remaining fleur-de-lys, being not on the field but on a charge, come next. We do not say "three fleurs-de-lys" because we have already used the word "three", so we say "as many", referring back to the number of lions.

Az., a chief and a saltire or.

The chief is the most important ordinary of all. "Or" refers both to the chief and the saltire, because a tincture always qualifies everything between it and the previously mentioned tincture.

Paly of six arg. and az., on a chief gu., a lion passant guardant or, all within a bordure ermine.

The field is varied and its description must begin with the name of the variety, the tincture adjectives being last. The ordinary is the principal charge lying on the field and so is named before the lion which is charged on it. Finally the "all within" charge.

Quarterly 1st and 4th grand quarters, quarterly, i and iv Az., a bend arg., ii and iii, or, a fess gu.: 2nd and 3rd grand quarters: ermine, a fess compony or and az.

Here we have a field quarterly of which two quarters are divided again quarterly. The name of the variety of the field comes first, but we cannot add the tinctures until we come to describe the various quarters. Each quarter is blazoned according to the rules as if it were a shield. These arms will be seen in Fig. 74.

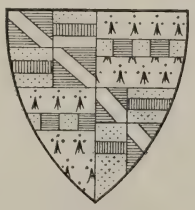


Fig. 74.

In regard to both blazoning and counterchanging the student should be careful in regard to roundels. For instance, "per

bend or and az., six bezants, three, two and one, counterchanged" would be wrong because a bezant is always or. But if the word "roundel" was used instead of "bezant", the blazon would be correct because on the gold part of the field one would have blue roundels, i.e. heurts, and on the azure portion bezants which are gold.

The correct blazon of Fig. 73, Chapter VIII.
Per fess or and gu., a fess dovetailed per fess embattled counterchanged.

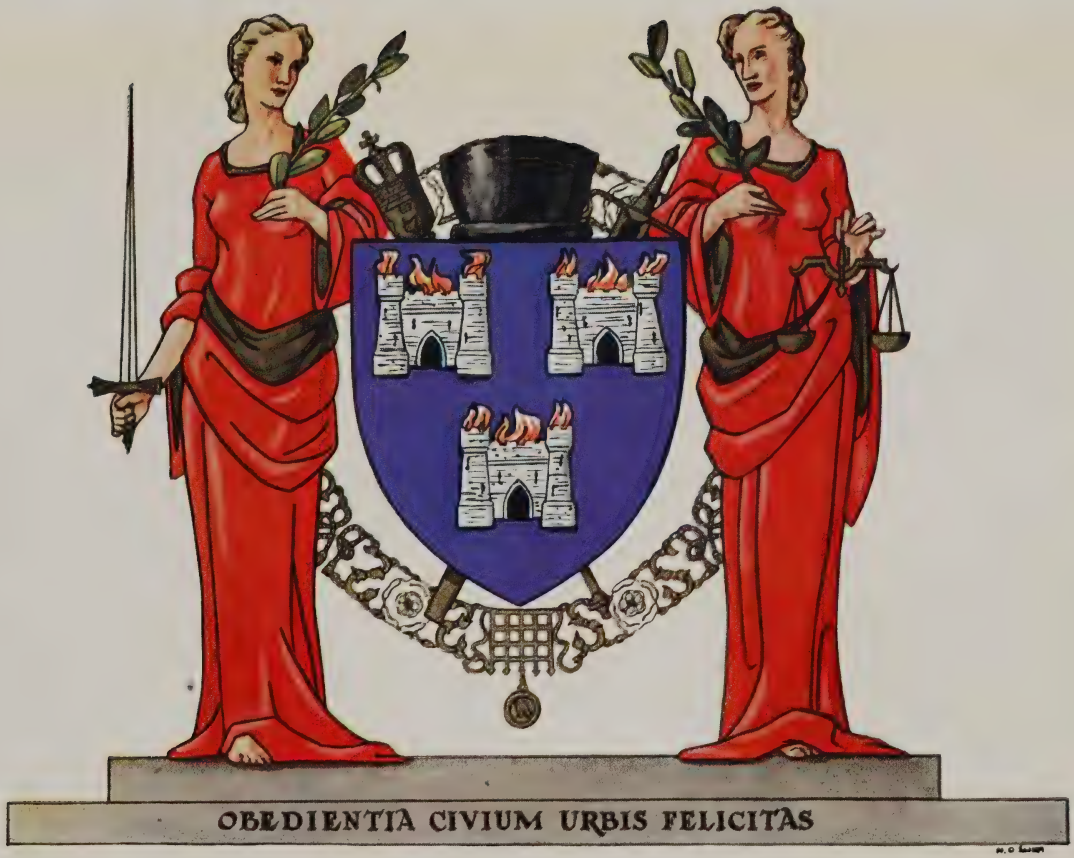
IX

Cadency in the Family. Bastardy

WE ARE now approaching a part of the science of heraldry in regard to which there is a complete lack of clear and intelligent explanation in the textbooks. This is largely due to the attitude of many writers towards the subject. The average approach is that of the antiquarian who regards heraldry as merely part of mediaeval history, and who recoils violently from any other treatment of it. He regards any attempt to revise ancient rules as something of a proceeding which would have given John of Gaunt a stroke and which, had anyone dared to suggest it to the Black Prince, would have had him reaching for his heaviest and sharpest sword. But we are approaching the subject as one approaches any living science; we are looking at heraldry as a twentieth-century method of record and identification by means of symbols; a method which, it is true, originated in the twelfth century but which has—like the Monarchy—moved with the times.

In pursuance of this policy, let it be said at once that there need be no mystery whatever about this business of cadency, and not much difficulty in using the system to the best possible advantage, once the simple fact is realised that it is on all fours with a piece of machinery from which a certain part is missing. Let us, therefore, examine the matter and see what this missing part is. We can then consider how we can best use the machine in its absence and what steps would be required to recondition it to modern requirements.

Marks of cadency are for the purpose of distinguishing arms as between (*a*) brothers of the one family and (*b*) the families of different brothers. The system uses the same set of marks for both purposes, so we will call them "personal marks" when used for purpose (*a*) and "house marks" when used for purpose (*b*). These marks are:



ARMS OF THE CITY OF DUBLIN

The fur cap of the Sword-bearer depicted over the shield is unique, although the right to bear this symbol is also claimed by London and Norwich

For the eldest son and for his House, a Label.
For the 2nd son and for the 2nd House, a Crescent.
For the 3rd son and for the 3rd House, a Mullet.
For the 4th son and for the 4th House, a Martlet.
For the 5th son and for the 5th House, an Annulet.
For the 6th son and for the 6th House, a Fleur-de-Lys.
For the 7th son and for the 7th House, a Rose.
For the 8th son and for the 8th House, a Cross Moline.
For the 9th son and for the 9th House, a Double Quatrefoil.

Now it should be observed here that an *uncharged* label, and one which is not charged on any other mark, is always the sign of the heir apparent of the family. Furthermore it must be remembered that a cadency label has three points, but where it is necessary to charge a label upon another label, a five-point label is shown instead of the rather awkward design of one three-point label on top of another.

When sons produce sons of their own, the latter inherit their fathers' marks of cadency *as house marks*, upon which they superimpose their own personal marks to show their individual positions in their house. This is set out in the form of a diagram in Fig. 75a.

It will be seen that all the sons of, say, the second house distinguish their arms by the addition of a crescent, those of the fourth house by a martlet, and so on, and that brothers of the same house superimpose on these inherited house marks their personal marks of the same kind to indicate their own place in their house.

The system at first sight seems very neat and cunning, and as a matter of fact it works admirably in certain circumstances. We will therefore take an imaginary family with this system

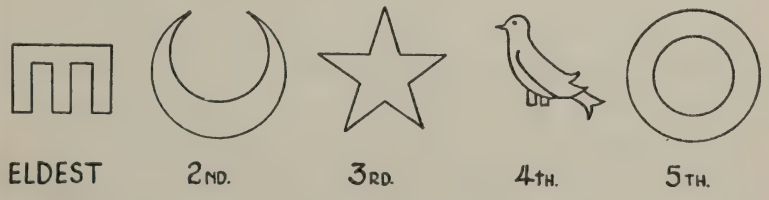


Fig. 75.

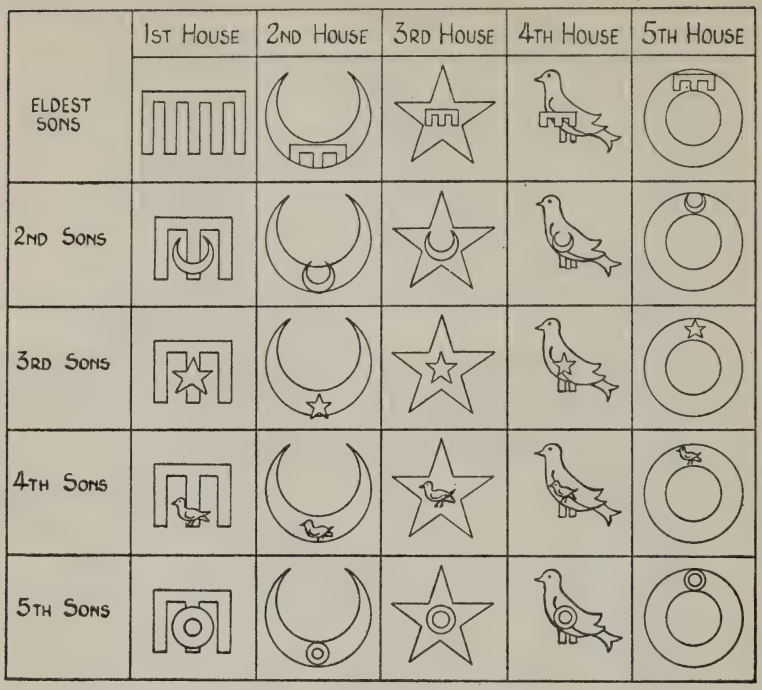


Fig. 75a.

working all right and see where it fails later on. Let us then suppose that G is a gentleman to whom a grant of arms has been made. It does not matter whether he has any brothers or not because this Grant was made to him and his descendants, and his brothers would not therefore bear his arms. G's eldest son is A, his second son is B and his third son is C. These sons have presented G with grandsons, three have been donated by A and two each by B and C. We will call these, A(i), A(ii) and A(iii); B(i) and B(ii) and C(i) and C(ii). This family has been set out in Fig. 76, and you will see that for the time being, in any case, all is plain sailing. A, B and C bear a label, a crescent and a mullet respectively as personal marks. Grandson A(i) bears a label on his father's label and you will remember that a label on a label is always drawn as one five-point label. Grandson A(ii) bears a crescent on the label and grandson A(iii) a mullet also on the label of his house. In the same way, B(i) bears a label on the crescent of his house and B(ii) charges

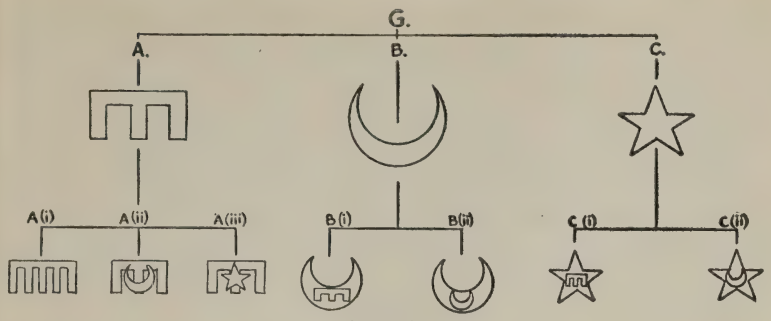


Fig. 76.

his house crescent with the crescent which is his personal mark as the second son. Exactly the same procedure will be seen in the two grandsons C(i) and C(ii). But the fun begins when G, the head of the family, dies, and what happens then is shown in Fig. 77.

The first thing you will notice on looking at this diagram is that A has succeeded his father as head of the family, and so inherits an undifferenced shield, that is, one without any cadency mark at all. A(i) becomes the heir apparent, and so changes his charged—or five-point—label for the uncharged label of the heir. So far, so good. But what about A(ii) and A(iii)? They, we observe, have dropped their label house mark altogether and are using only personal marks. Why? For two obvious reasons. Firstly because the label is now no longer the distinguishing mark for their father; he is head of the family. If they used it, they would be representing themselves as the sons of their eldest brother, as the latter is

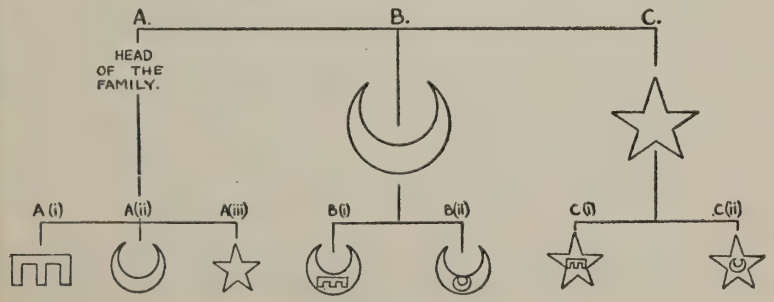


Fig. 77.

the one who now uses the uncharged label as heir. The second reason is that they are now the second and third sons *of the head of the family*, and as such should bear uncharged crescents and mullets just as B and C did when they were in that position.

Well, that's all very fine, but what about B and C? If they continue to use their crescents and mullets as they are doing in the diagram, there is no distinction between their arms and those of their nephews A(ii) and A(iii); and if they don't use them, then their arms would be the same as those of the head of the family. This is not so good. . . .

Thus we have arrived at the missing part of the machine. It does not provide any mark which, by imposition or removal, can signify the change in position on the family tree of the brothers of the heir when their father dies. That is to say, the change from "sons of the head of the family" to "brothers of the head of the family".

Let us now consider how we can make the best of a bad job under the existing system despite its missing part. This is not always such a hopeless business as it might seem, but as a first step in this exploration there are certain points which it is essential to grasp. Firstly, *all cadency marks are optional*, but it is considered bad manners not to use them if by doing so it is possible to avoid the implied discourtesy of bearing the same arms as one's elders and betters! One might go so far as to say that undifferenced arms belong exclusively to the head of the family and that it is not really correct for anyone else to bear them. Secondly, *cadency marks are by nature temporary*, and must be changed from time to time to suit family circumstances.

Perhaps the best way to proceed from this point is to consider a cadency scheme for the family set out in Fig. 78.

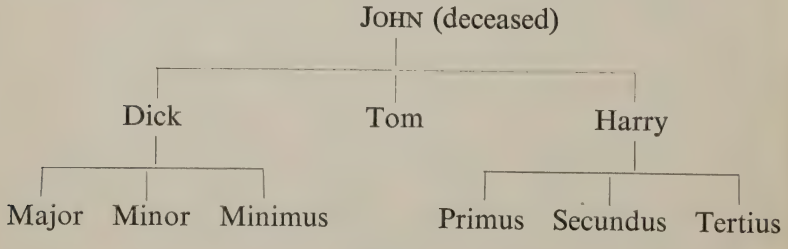


Fig. 78.

The father, John, having died, Dick becomes head of the family and the three brothers are discussing how they should best difference their arms. Dick happens to be a baronet, and Harry starts off with the suggestion that the use of a label by Dick's eldest son, Major, is quite unnecessary because Dick's arms will be sufficiently differenced from his sons' by the baronet's helmet and the "Red Hand" escutcheon.

"That may be so," replies Dick, "but there's no objection to him using a label, so why shouldn't he?"

"Because," says Harry, "I don't think that any of your sons should difference at all; if they put on crescents and mullets and so forth they will only be confusing themselves with us who are their uncles. This always seems to happen, and my theory is that the sons of the eldest son oughtn't to difference at all."

"I agree," remarks Tom, "that as it seems to be impossible to tape the thing absolutely, it's a sound idea to limit any possible confusion so that the doubt can only exist as between sons of the head of the family, and not as between the houses. But the use of a label by Major does serve the purpose of indicating the next head of the family, and distinguishing between him and his brothers."

"Your notion then is," interposes Harry, "that the first son of the first house should wear a three-point label as heir apparent, but that the second and subsequent sons of the first house should not difference at all, because any confusion between them is quite unimportant. Still, you know, if Dick didn't happen to be a Bart there would be confusion between him and Minor and Minimus, and so long as that state of affairs existed it seems to me that the use of a label for Major would be pretty pointless."

"Well, maybe you've got something there," says Tom, "so far as a criticism of my theory for general application goes, and I'm inclined to agree that as a general rule the eldest son's sons should not difference at all; but I still think that in our particular case a label for Major is indicated so as to show him as heir apparent."

"Let me get this," says Dick, who is practically half-witted. "What happens, Harry, under your scheme if you die before me?"

"Suffering snakes!" replies Harry. "Primus would bear a mullet without a label on it. No, there's no use you looking at me like that; don't you see that this would mean either that he was the third son of the first house, or else head of the third house? Well, under my scheme he couldn't possibly be the third son of the first house, because the sons of the first house—except perhaps the eldest—don't difference at all; therefore he must be the head of the third house, which is precisely what he would be in the depressing circumstances you visualise. But let us look on the bright side of things and recognise the possibility of you and your sons dying off during the lifetime of Primus. Well, if that happened and I were dead, Primus would simply drop his mullet and take on the heir apparent's three-point label."

"Like hell he would," interrupts Tom indignantly. "He'd only be the heir *presumptive*, and who says I mightn't rear a family yet! No; Primus sticks to his mullet so long as I'm above ground and maybe he'll find that there's many a creak in an old gate."

This imaginary conversation will illustrate that there is quite a reasonable latitude in regard to the system of cadency marks, and that a plan can usually be drawn up to suit family requirements reasonably well. It must be remembered that the head of the family may change from one house to another (e.g. Tom would be head, as he pointed out, in the circumstances last visualised) and that from time to time the whole business must start again from scratch. It would seem that Harry's scheme would be as good a one as possible for that particular family; Dick's arms would be distinct on account of his baronet's helmet and badge, Major's would be distinguished by the heir apparent's label; Minor and Minimus would not be distinguished as between one another, but the rest of the family would be accurately placed by their house and personal marks. At first glance it might seem to the reader that a better plan would have been for Tom and Harry to have dropped their marks, which, in their cases, are not only duplications but definitely incorrect as suggesting that they are Dick's sons; but the answer to this is that such a course would make hay of the differencing of the third (Harry's) house. The student may work it out for himself.

It will be seen, therefore, that even in a family such as we have imagined—with a baronet at its head to assist matters with his personal helmet and badge—the defects in the system create real difficulties, and so it is worth while to consider whether these defects could not be remedied in some manner which would still preserve the essential character and traditions of the system.

The answer is that this could be accomplished in a very simple manner indeed. Far be it for us to suggest what Kings of Arms should do, but the fact remains that if a rule were made that the second and subsequent sons of the head of the family should, as personal and not transmissible distinctions, fimbriate their marks of cadency *so long as they retain that status*, then the machine would undoubtedly fire on all four cylinders.

Applying this suggested rule to Figs. 76 and 77, it will be seen that the only changes in the former would be that the crescent and mullet of B and C would be fimbriated, and in the latter that these fimbriations would be transferred to A(ii) and A(iii), leaving B's crescent and C's mullet unfimbriated.

Four other rules in regard to cadency remain to be noted:

(1) Women have no cadency and in England and Ireland sisters are not distinguished the one from the other. A woman bears her father's cadency marks, if any, but when she marries and marshals her arms with her husband's, her father's cadency mark may be removed as she will then be adequately differenced.

(2) Any tincture may be used on a cadency mark and the metal-on-metal rule does not apply. It is important that these marks should not be mistaken for charges and a good way to ensure this would be to see that they should always be metal on metal or colour on colour. In any case they should be smaller than ordinary charges and, if possible, of a tincture not already on the arms.

(3) They should not be placed on the base of the shield; they are usually on the middle chief, fess or honour points.

(4) Royalty only use the label argent as a cadency mark and it is charged for the various differences. The arms of royalty are not hereditary; they are personal arms assigned—with the appropriate difference—by Royal Warrant.

In Scotland the position is altogether different. Only the head of the family and his heir-male are entitled to bear the arms, and cadets who desire to do so must "matriculate" in the Lyon Office. This entails proving their relationship to the head of the family, whereupon Lyon will admit their title to bear the family ensigns with such difference marks as he shall decree. This would seem more satisfactory than the English and Irish method which leaves the differencing to amateurs. Lyon differences by bordures of different tinctures, different boundary lines, divided in various ways per pale, quarterly, etc., and charged in different ways. But although a certain tendency appears in the cadency assignments made in the various matriculations by Lyon, there seems to be no fixed and rigid rule which is followed like the label-octofoil system in England and Ireland.

Bastardy

Bastardy is a matter of differencing and, although not part of cadency, it may conveniently be mentioned here. In the early days of heraldry, when bastards of good social standing were very much more numerous than they are now, illegitimate sons more or less followed their own fancy in recording their connection with their putative fathers. In those days, the real point of illegitimate distinction was not a question of morality but purely one of marking arms whose bearer was not entitled to succeed to the family estates and wealth, and the driving force behind such differences was not the heraldic authorities, but the family's legitimate heirs. Consequently, it did not really matter what the difference was, so long as it was a difference from the legitimate family arms and thus no definite difference for bastardy was either necessary or used. Sometimes bastards marshalled their putative father's arms on a fess, a bend, or flanches, and as time went on the first ordinary which got to be popular in use as a bastardy symbol was the bend. From the bend and riband, the bend sinister and subsequently the baton sinister emerged. It is the latter which is so often spoken of by the man in the street as a "bar sinister" which is, of course, an heraldic impossibility. Finally the baton sinister in metal came to be the sign of illegitimate descent from

royalty on the male side. It is borne to-day by the Duke of Grafton, debruising the royal arms of Charles II, and by several other distinguished descendants of reigning kings of the past—on the wrong side.[1] The last instance of the use of the baton sinister was in the case of the Earl of Munster in the early nineteenth century. Modern armory has, since the end of the eighteenth century, allotted the bordure wavy as the English mark of bastardy, whilst Scotland uses the bordure compony. In England, but not in Scotland, the sign of bastardy is extended to the crest, the charge usually being a bendlet sinister wavy or a pallet wavy.

But a bastard is not even entitled to his father's name under British law, much less his arms; he has, in fact, no legal status at all. So to-day there are two courses open to the illegitimate son who desires to bear arms. He can, like everyone else, petition the appropriate King of Arms for a Grant, if qualified to do so. If he is given a Patent of Arms, they may be new arms of his own having no connection whatever with those of his father, undifferenced of course, and they would be borne by him and his descendants in the ordinary way and the fact that he is of illegitimate birth need not be disclosed at all. His second alternative is to petition the Sovereign for a Royal Licence to bear his father's name and arms. If, after due enquiry and proof of birth, the paternity is recognised, and the Royal Licence is granted, it will be subject to exemplification in the College of Arms which will assign marks of distinction to the arms and crest, and in the case of the arms such distinction will usually be a bordure wavy. (See Fig. 39.) In Scotland, Royal Licences are very seldom used, and then only for changes of name. Bastardy is purely a matter for the Lord Lyon. (See Appendix No. 9.) In Ireland, the equivalent of the Royal Licence is now the "Government Licence". Bastardy is entirely a matter for the Chief Herald, who, it is believed, no longer uses any special charge which unmistakably indicates bastardy.

It will be obvious from the foregoing that students examining arms borne before the eighteenth century should be careful not to jump to conclusions in regard to possible marks of bastardy. Certain tendencies will be noted, even in the Middle Ages, but

[1] See Fig. 2.

it must always be remembered that in those early times there were no fixed marks of illegitimacy. What did exist was a variety of marks to show absence of inheritance rights and these, of course, were nearly always due to bastardy. Note that a bastard is assigned *Marks of Distinction* and not *Difference Marks.*

X

Family Branches and Feudal Ties

IT IS said that no two persons can have the same finger-prints. Heraldry cannot go quite as far as that, but its tendency always was to reduce to a minimum the number of people bearing exactly the same arms. The English marks of cadency were devised for this purpose and in Scotland they have got nearer the ideal than is the case in England or Ireland. In Scotland the coat of arms is confined to the head of the family, and his heir-male, and no other member of the family is entitled to bear the same arms without "matriculation" as a cadet in the Lyon Office, where a suitable "difference" will be assigned to differentiate him from the head of the house.

"Differencing", as these distinctions are called, is a matter of great interest to advanced students of heraldry. Not only was differencing used for the purpose of making distinctions between families, or branches of the same family, but also to unite people whose connection was not of blood but of some feudal tie.

(1) *Differences for Differentiation.* Families and family branches used to separate their identity by using the same coat of arms varied by a change in the tinctures of the field or of the charges, or by varying all the tinctures or by reversing them, or by the addition of charges etc. Such devices were also used in early times as marks of cadency to distinguish members of the same family as well as to distinguish between the various branches of a family, often but remotely connected. For instance, two Sir John Harcourts bore arms; in the one case, gules, two bars or, and in the other, or, two bars gules—a case of reversing tinctures. At one time, four Beauchamps bore a red shield charged with a gold fess. To differentiate them, gu., a fess or was borne by Beauchamp of Elmley; Beauchamp of Bletshoe bore gu., a fess between six martlets or; Beauchamp

of Carlaverick bore gu., crusillée and a fess or; and Beauchamp, Earl of Warwick, bore gu., a fess between six cross-crosslets or.

In olden times the bearing of the same arms by different families, especially by those not connected by blood, was much frowned upon. There was a very famous case in the fourteenth century when a dispute arose between two knights, Sir Robert le Grosvenor and Sir Richard le Scrope over the right to bear a blue shield with a gold bend. After fighting it out in the lists, the aid of the High Court of Chivalry was invoked. Chaucer gave evidence before it, and after a veritable Jarndice *v.* Jarndice hearing of some five years, the Court confirmed the arms to le Scrope and allotted the same arms to le Grosvenor but differenced by a bordure argent. An appeal was lodged to the King in person, Richard II, as the "Fount of All Honour", who decided that the award would have been good enough for a blood relationship, but as between strangers in blood, it would not do. So he reversed the judgement of the Court as regards le Grosvenor and ordered him to bear on his blue shield a garb or, instead of a bend or. The Scrope family are still going strong and, although between then and now they have collected some twenty-six more quarterings, they still proudly bear their blue shield with its golden bend. The Duke of Westminster bears in his first quarter the blue field charged with the garb or of his Grosvenor ancestor.

(2) *Differences for Uniting.* In the early days of heraldry feudal influences were bound to make their mark on the heraldic system. Up to and including part of the reign of Edward I, landowners held their lands direct from the King who owned all the land of the realm. But a landowner would make grants of part of his land to another person who held of him, and this other person would in turn make a grant of part of *his* land to yet another person who held of *him.* This procedure of "subinfeudation", as it was called, was abolished by the statute "Quia Emptores" in 1290 during the eighteenth year of King Edward's reign. These were the feudal ties which were reflected in heraldic compositions of that time and which continued long afterwards.

The Earl of Chester, who died in 1232, is a case in point. His arms were az., three garbs or. To this day, the majority of

arms-bearing families in Cheshire bear one or more garbs on their arms. Another great land-owning family were the De Luterells, who bore or, a bend between six martlets sable. The De Furnival family, who held their lands under the De Luterells through this system of subinfeudation, took as their arms: arg. a bend between six martlets gu., a change in tinctures. The De Furnivals subinfeudated part of their lands to the Ecclesals (who took sa., a bend between six martlets or); to the De Wortleys (who took arg., on a bend between six martlets gu., three bezants); to the De Mounteneys (who took gu., a bend between six martlets or); and to the De Wadsleys (who took arg., on a bend between six martlets gu., three escallops or). The De Mounteney family then proceeded to vary their arms, for cadency also. One brother, for instance, changed the tincture of his field from gules to azure, retaining or for the charges; another did the same and added a mullet gules; yet another did the same but cotised his bend. Another great land-owning family were the De Clares. Their arms were or, three chevronels gules, with the result that amongst their sub-tenants chevronels sprang up like mushrooms everywhere. . . .

The interest of all this differencing is chiefly to be found in the past rather than in the present. The system forms an interesting field of speculation for students studying the arms of those times; to identify such differences and then to search for their origins. They may also often disclose valuable clues for the pedigree hunter. Where people have the same surnames, there is not even a presumption of a common ancestry, but where there is also a resemblance in their arms, *which can be recognised as a definite form of difference*, there at once arises at least a prima-facie case that they have a common ancestor or feudal connection.

In modern times differencing has its place. Circumstances may arise where relatives are entitled to apply for separate coats of arms. In such cases, the College of Arms will be able to suggest suitable differences which will unite, and yet distinguish them in their new grants. Again, it is not difficult to imagine a case where two strangers in blood have "won their spurs" in some great joint undertaking which has brought fame and fortune to them and honour from a grateful country.

What could be more apt than that this "tie" should be perpetuated by a suitable differencing in the design of their respective arms? In one's lighter moments one could even envisage, in a not too distant future, a Sir Frederick Astaire being granted or, two lions combattant cheek to cheek gules, and a Dame Ginger Rogers bearing gules, two lions salient cheek to cheek or !

XI

Husband and Wife

AN ACHIEVEMENT is a hereditary dignity. Armorial bearings are vested in and transmitted by the male descendants of the original grantee. They vest also in the female descendants, but they are not transmitted by daughters unless they are their father's or their brother's heirs. It is to be noted, however, that some daughters are not heirs in their own lifetime but become so in their issue if they should die before their title to the arms accrues.

But the bearer of arms is always entitled to indicate *during his lifetime* his alliance by marriage *with another arms-bearing family*. If his wife is not an heiress, he does this by placing her arms collaterally with his own upon his shield, which is parted per pale, his own arms being on the dexter side and his wife's on the sinister. This is blazoned: "Per pale baron and femme, two coats, first. . . ." In modern times, however, the following form of blazon is nearly always used: "arg., a mullet gu., for Smith, impaling or, a saltire sa., for Jones".

This system replaced an earlier one known as "dimidiation" which consisted of joining the dexter half of the husband's arms to the sinister half of the wife's arms. This plan proved far from satisfactory. It was bad enough when it resulted in the front halves of three lions passant joined on to the rear halves of three herrings, thus producing strange monsters sometimes composed of quite incongruous elements (see arms of Great Yarmouth). But when the wife's arms were parted per pale, it often gave little or no clue to what they might be. If they comprised a chevron or a bend, for example, it was quite impossible to say which of the two it was. But one relic of dimidiation still remains; a bordure, a tressure or an orle[1] is not continued down the pale dividing line, but is shown only

[1] See arms of John and Dervorguilla de Balliol, founders of Balliol College, Oxford (A.D. 1290).

round the edge of the shield itself. But in quarterings (see Chapter XII) they are shown all round the quarter.

Fox-Davies states that it is a definite rule in England—but not in Scotland—that where a wife has quartered arms, only her pronominal coat may be *impaled.* An impaled shield is not inherited, for the lady concerned, not being an heiress, cannot transmit her arms. Where she is an heiress an entirely different procedure is followed and this is of great importance as it is the essential preliminary to, and the foundation step of, the process of quartering family alliances which constitutes the greater part of the mechanics of practical heraldry.

If a man dies leaving no sons but only daughters, his daughters are the only members left of his family who can hand his arms —but not his crest—down to posterity, because the bearing of arms is an hereditary right. A heraldic heiress has nothing whatever to do with money, material possessions or titles. She is a lady who, *on the death of her father*, has either had no brothers or else whose brothers have all died without leaving issue of either sex. If a deceased brother had left a daughter, that daughter would be the heiress and not his sister. Remember that amongst women in England there is no cadency or primogeniture as the lawyers would say. If there are two or more heiresses to a coat of arms, they have equal rights as tenants in common and are known in heraldry as "co-heiresses". In Scotland the eldest co-heir daughter is the "heir-general".

The rule in England and Ireland as regards heiresses is that if a man marries an heiress, he bears her arms (which are her father's arms) upon an "Inescutcheon of Pretence" charged on his own arms in the middle of his shield. The issue of their marriage will quarter the mother's and father's arms in perpetuity; in other words, the issue of the marriage will inherit a shield upon which will be marshalled their two parents' arms. The husband cannot do this; he bears his wife's arms upon an inescutcheon of pretence because he has merely a "pretence" to her arms which will not come off if he and his wife do not have any children. It would be as well to illustrate the procedure by an imaginary case. A Mr. Fess marries a Miss Bend. Mr. Fess then will bear the arms of his wife *impaled* as in Fig. 79. Then Mrs. Fess's father, Mr. Bend, dies without male

issue, so his daughter Mrs. Fess, becomes an heiress and her arms will then be borne on an inescutcheon of pretence on Mr. Fess's arms as in Fig. 80. They then have a son, Jimmy Fess, who as his father's heir will bear the arms shown in

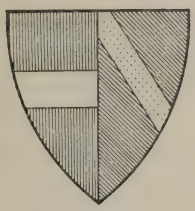


Fig. 79.
Mrs. Fess, not an heiress.



Fig. 80.
Mrs. Fess an heiress.

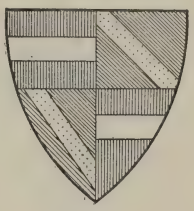


Fig. 81.
The heir's arms.

Fig. 81, and from that time onwards they constitute the Fess family arms, and so Mr. Bend's arms have thus found a home !

But before this can be done—and this is very important—an application will have to be made to the appropriate Office of Arms for sanction to this quartering of the Fess-Bend alliance. This will be granted upon proof of (*a*) the right of Mr. Fess to his arms; (*b*) the right of the late Mr. Bend to his arms; (*c*) the legitimate birth of his daughter Mrs. Fess, née Bend; and (*d*) the failure of heirs male to Mr. Bend deceased. The fulfilment of all four conditions is essential to getting the quartering approved and registered and the failure of any one of them will invalidate the quartering. The reader may well ask whether approval should not also have been sought for the bearing of the inescutcheon of pretence by Mr. Fess. Such a course is recommended in that it will make the eventual application for the quartering by Jimmy Fess a mere formality. But the Bend arms in pretence is merely a temporary charge during the lifetime of Mr. Fess. So it all depends upon Mr. Fess himself. He may say to himself: "I have not got an heir yet and may never have one, so I'll wait and see——" And even when Jimmy is born, he may say to himself: "It's up to Jimmy when he's old enough. Why should I pay his fees ?" But if the reader were to put the question to the College of Arms, they would probably think that a bird in the hand was worth two in the bush. . . . Quarterings in the case of families deriving

their arms from Scotland must be rematriculated in the Lyon Office.

Now let us take the family history a little further. Jimmy Fess grows up and eventually marries a Miss Pale who is the heraldic heiress of her father, *the late* Mr. Pale. But her father himself married an heiress, a certain Miss Chevron whose arms he had borne in an inescutcheon of pretence and which his only daughter, Miss Pale, was entitled to quarter. These will be seen in the inescutcheon of pretence in Fig. 82. Jimmy Fess will therefore bear his wife's quartered arms over his own quartered arms in pretence (Fig. 82). In due course, he is presented by his wife with a son, Alfred, and when Alfred has grown up he is faced with the problem of bringing in his father's quartered arms with those of his mother. How is he going to do that? The first thing to consider is how many quarterings will he want? How many people's arms has he to take in on his own shield? Four plus four, eight? No; because on his father's shield he has actually only two people's arms, though each of them is repeated twice, and on his mother's shield, which he has inherited, he has the same number. So he has only four to bring in, namely, (1) his father's arms; (2) his father's mother's arms; (3) his mother's father's arms, and (4) his mother's mother's arms. The male line having priority over the female, he quarters his arms as shown in Fig. 83.

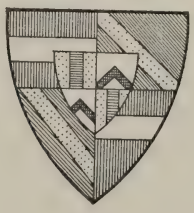


Fig. 82.

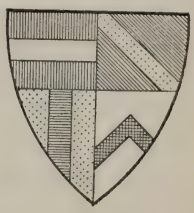


Fig. 83.

It may be that the paternal shield is quartered whilst the inescutcheon of pretence is not, or vice versa, or that both are quartered or both unquartered. The following table will clarify the general principles of bringing in the inescutcheon of pretence on the death of the wife to the heir's arms.

Father's Arms.	*Inescutcheon of Pretence.*	*Heir's Quarterings.*
Unquartered.	Unquartered.	1st & 4th: Father. 2nd & 3rd: Mother.
Unquartered.	Quartered.	1st & 4th: Father. 2nd: Mother's father. 3rd: Mother's mother.
Quartered.	Unquartered.	1st & 4th: Father. 2nd: Father's mother. 3rd: Mother's father.
Quartered.	Quartered.	1st: Father. 2nd: Father's mother. 3rd: Mother's father. 4th: Mother's mother.

The above relationships are to the heir; i.e. the heir's father, and the heir's mother's father, etc.

In all the above cases the quartered shields are composed simply of the paternal coat in the 1st and 4th quarters and the maternal coat in the 2nd and 3rd quarters, and this is as far, as a general rule, as the textbooks take the matter. We must, therefore, consider what happens when the quartered shields consist of: 1st and 4th quarters, grandfather (i.e. the paternal coat); 2nd quarter: paternal grandmother; 3rd quarter: mother.

A. Where the husband's shield is so quartered and his wife's is not, their heirs would marshal their shield as follows:

1st: their father's grandfather; 2nd: his grandmother; 3rd: his mother; 4th: his wife.

B. When the wife's arms (i.e. her father's arms) are so quartered and her husband's are not, their heirs should marshal their shield:

1st: their paternal coat; 2nd: their mother's grandfather; 3rd: her grandmother; 4th: her mother. But this latter eventuality is cited by Mr. Boutell in his larger book and he gives the following quarterings on the heirs' shield: 1st & 4th: paternal coat; 2nd & 3rd: quarterly, i & iv: their mother's grandfather; ii: her grandmother; iii: her mother. Both methods are correct but the one put forward by Mr. Boutell

would be the Scottish practice. In Fig. 83, for instance, the Scottish method would be 1st & 4th: Fess; 2nd: Bend; 3rd: quarterly: i & iv: Pale; ii & iii: Chevron. And this brings us to the question of quarterly quartering.

This really forces us into a short dissertation about Scottish heraldic practice, but it can't be helped ! The position is roughly as follows. Up to and during the Plantagenet period, no more than four quarters were ever placed upon a shield, but during the early Visitations, six, eight and sometimes more quarters gradually came into use and the present-day multi-quarters is the result. But the Scots would have none of this innovation and stuck to their four quarters and were thus forced to adopt quarters quarterly. In England, however, certain quartered coats are deemed to be indivisible and cannot be broken up. An example of this is where a Royal Licence is granted to bear the name of another family and to bear the arms of that family quarterly with the arms previously borne. This quarterly coat is then exemplified in the College of Arms and will consist of, 1st and 4th quarters: arms of the new name; 2nd and 3rd quarters: arms previously borne. Such a coat is indivisible and its quarterings may never be subsequently divided. In other cases English armory adopts multi-quartering.

On the subject of heiresses generally, two questions arise. The first is that an heiress represents her deceased father and bears his arms. Therefore she so represents him all her life, from which it follows that her issue cannot quarter her arms until she is dead, because during her life she, and not her issue, represents her family. The second question arises from her death, after which the representation of her family passes to her issue. Her husband can, therefore, no longer bear her inescutcheon of pretence on his arms, because he no longer has a pretence to her arms on behalf of their issue. The vested remainder of the issue has taken effect and the "estate in the arms", so to speak, has passed to them. An interesting deduction springs from this, namely, that a husband has no right to impale his deceased wife's arms, much less to impale the arms of former wives with those of his present wife. This, we venture to suggest, is strictly true, but in the case of hatchments, which, as will be seen later, is a method of displaying heraldically the status of a deceased person on his—or her—

death, an observance of this rule would effectively prevent the hatchment disclosing, for example, whether the deceased was a widower or married or single, or whether he had been married twice or not. It would appear therefore that a number of methods which have been laid down for impaling the arms of more than one spouse were originally designed for the purpose of use in hatchments only. (See Chapter XVI.) Divorce, we might add, dissolves the marriage state and both husband and wife must revert to their pre-nuptial achievements. It would, however, seem undesirable for a woman who has been married and is the mother of children to revert to the arms of a spinster. Many ingenious suggestions have been made for the remedy of this anomaly—generally by means of a shield and lozenge—but none have received official sanction. Those proposals which are based upon the guilt or innocence of the divorced parties would not be likely to secure approval. This contingency was dealt with by Franklyn in his *Bearing of Coat-Armour by Ladies*.[1]

Impalement is not used exclusively for the display of a wife's arms. It is also used in the cases of "arms of office", of which only two are of any importance. The first is the case of archbishops and bishops. They impale the arms of their see on the dexter side of their shields, with their own arms on the sinister. Should a married bishop desire to display the arms of his wife he must do so by using two shields side by side; the shield on the dexter side will be the one mentioned above, and on its sinister side the second shield will bear his own arms impaled with those of his wife in the ordinary way, or bearing them upon an inescutcheon of pretence if she is an heiress. The second case is that of the Kings of Arms, who bear their arms of office on the dexter side of their shields, impaling their own arms on the sinister. They also deal with their wives' arms as do the bishops. Some old civic arms, it will be remembered, are found dimidiated.

A few points in regard to marriage remain to be noted. It sometimes happens that a lady is the heiress of her heiress-mother and not of her father, owing to the fact that her father married again on the death of her mother, and had sons by his

[1] The College of Arms have now laid down that where a woman's marriage has been dissolved, she shall revert to her paternal arms on a lozenge, bearing a Mascle for difference, but only so long as she remains unmarried and the difference is not to descend to her children.

second marriage who would naturally inherit his arms. In such cases, the daughter is entitled to her mother's inherited arms only, and would bear her maternal arms but with the pronominal arms of her father *on a canton*. Her husband, when she marries, would take this coat in pretence and their issue would quarter these arms, canton and all, with their father's, in the ordinary way.

If a man entitled to bear arms marries a lady whose father is not armigerous, he cannot impale her arms because she has not got any. But if she happened to have no brothers or for some reason or other her husband would like to record his marriage with her heraldically, he could apply for a grant of arms for his father-in-law, although deceased, which, if granted, would enable him to record his marriage. Conversely, if a woman who is an heiress and armigerous marries a man who has no armorial bearings, the latter cannot bear her arms in pretence as he has none of his own on which to do so; neither can their issue bear their mother's arms, as they can only inherit them through their father. But the father can petition for a new Grant which would, if granted, enable his wife's arms to be quartered after her death with his own by the children and thus survive to posterity.

Going back now to our Fess and Pale family, it only remains to add that if these people persist in their habit of marrying heiresses, it is obvious that this quarterly system will not stand the strain. The shield of future generations will therefore have to be divided into six or more quarters by lines drawn bar-wise and pale-wise to give the number of divisions required. Should an uneven number be called for, the number of divisions will have to be the required number plus one, and the arms in the first quarter will be repeated on the last quarter. As the number of quarterings increase, their correct order of marshalling becomes somewhat complicated, especially where there is intermarriage—first cousins, for instance. Quite a different approach to the problem will then be necessary and this will be dealt with in the next chapter.

XII

Armorial Pedigrees

THE USUAL title of this subject is "marshalling". The term marshalling really means arranging the various charges of a shield upon it in the correct positions, and so the name certainly extends to the arrangement of families brought in on to a shield by marriages with heiresses. But it also means arranging the charges of an ordinary simple blazon of one family only on the shield; hence the expression "armorial pedigrees" would seem more suitable although it must be remembered that the so-called armorial pedigree will not take in anything like the number of people which the ordinary family tree would contain.

The reason for this should be understood. Some time ago, a man was heard to deliver himself of the following observation in a London club. "What I cannot understand about heraldry is why people always boast about their quarterings. After all, they are only a collection of women who have no brothers, and what's so wonderful about that? Hang it, it's not worth recording; now if they were women who kept their servants for ten years or who didn't smear everything in the house all over lipstick I could understand it. . . ."

The answer to this entirely natural question is that there is no intrinsic merit in the number of quarterings at all, beyond perhaps the satisfaction of the collector! What these quarterings do represent is a number of coats of arms which have failed in the male line and which have been acquired by marriage with heiresses to those coats, who cannot hand them down to posterity except by marriage. That is why Heraldry is interested in these brotherless women. *It is concerned with the pedigree of coats of arms*, whereas the ordinary pedigree of the genealogist is concerned with the pedigree of people. The purpose then of the "armorial pedigree" is to show by quarterings the heraldic history of the family by displaying on its arms

the arms of all other families acquired by marriage and marshalling them in their correct chronological order.

The essential preliminary to the solution of such a problem is to make out a rough genealogical pedigree of the family in the ordinary way and to work out from that the number of quarterings to be brought in and their correct sequence. The following are the rules to be followed:

(1) Look back for the first paternal ancestor and begin from him.
(2) In dealing with each ancestor, consider only his father and mother. *Ignore his wife.*
(3) Taking each ancestor in turn, write down in order, (*a*) the arms he inherits from his father and (*b*) the arms, if any, he inherits from his mother. The heir of each ancestor will, of course, inherit from his father what his father inherited from (*a*) and (*b*).

When the last heir is reached and dealt with, the final results reached by the above process will give his quarterings in their correct order.

To illustrate this procedure, an imaginary pedigree is given in Fig. 84. Every woman in this pedigree is an heiress, and to complicate the case a marriage between first cousins has been included. This pedigree is the relevant extract from the family tree of one Charles Saltire and what is required is to marshal his arms in view of his ancestry. James Saltire is supposed to have inherited his arms from his father who was the original grantee and whose wife was not an heiress.

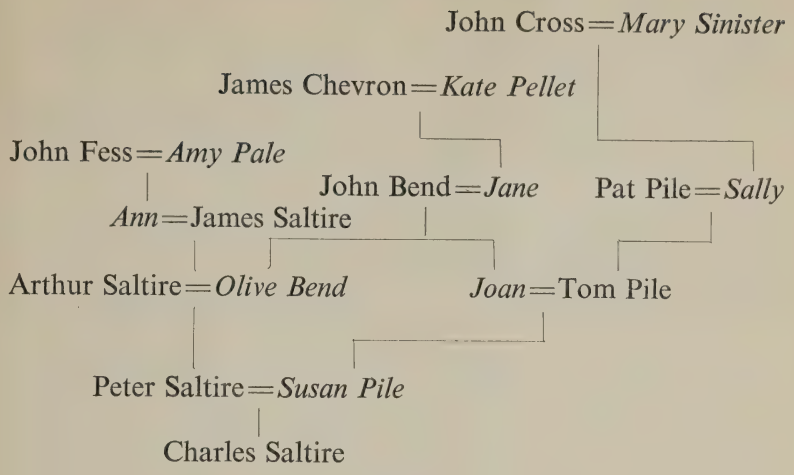


Fig. 84.

Under Rule 1, we look for the first paternal ancestor. In this family the first Mr. Saltire is James. We do know that James Saltire had a father to whom the Saltire arms were originally granted, but as his wife was not an heiress, he had no arms to bring in beyond his own, so we need not consider him.

Under Rule 2, we consider each ancestor's father and mother *only*. In each case we ask ourselves what arms this ancestor got from his father, and what arms from his mother. In the case of James, he got the Saltire arms from his father and none from his mother. We write the arms down in that order. Below we give how this works out down to Charles.

(1) *Take First Paternal Ancestor* (James Saltire):

Ask: What did he get from his father?	(1) Saltire.
What did he get from his mother?	Nothing.

(2) *Take Next Son* (Arthur Saltire):

From his father?	(1) Saltire.
From his mother?	(2) Fess : (3) Pale.

(3) *Next Son* (Peter Saltire):

From his father ?	(1) Saltire : (2) Fess: (3) Pale.
From his mother ?	(4) Bend (from her father): (5) Chevron: (6) Pellet: (both from her mother).

(4) *Next Son* (Charles Saltire):

From his father ?	(1) Saltire: (2) Fess: (3) Pale: (4) Bend: (5) Chevron: (6) Pellet.
From his mother ?	(7) Pile (from her father) who brings in (8) Cross and (9) Sinister from *his* mother. (10) Bend (from her mother) who brings in (11) Chevron and (12) Pellet from Bend's wife.

The final results in the case of the last heir will give his quarterings in the correct order, namely, 1 Saltire, 2 Fess, 3 Pale, 4 Bend, 5 Chevron, 6 Pellet, 7 Pile, 8 Cross, 9 Sinister, 10 Bend, 11 Chevron and 12 Pellet. The result is emblazoned in Fig. 85.



Fig. 85.

It will be noticed that the quarterings in Fig. 85 have been arranged in four rows of three. They can equally well or even be better arranged in three rows of four. The student should now exercise his skill by working out the arms of each heir, the three Saltire men, and having made rough sketches of them he should pass on to working out the arms of Tim Chevron, John Bend, Bill and Pat Pile, and John Cross. To assist him, we give below the arms of the four Saltire men.

Name.	*Shield.*	*In Pretence.*
(1) James Saltire.	Saltire.	*Quarterly:* Fess, Pale, Pale, Fess.
(2) Arthur Saltire.	*Quarterly:* Saltire, Fess, Pale, Saltire.	*Quarterly:* Bend, Chevron, Pellet, Bend.
(3) Peter Saltire.	*Qrly. of six:* Saltire, Fess, Pale, Bend, Chevron, Pellet.	*Qrly. of six:* Pile, Cross, Sinister, Bend, Chevron, Pellet.
(4) Charles Saltire.	*Qrly. of twelve:* Saltire, Fess, Pale, Bend, Chevron, Pellet, Pile, Cross, Sinister, Bend, Chevron, Pellet.	Nil.

In this specimen family, every wife in the pedigree has been taken to have been an heiress. But where a wife is not an heiress she cannot of course pass on arms to her issue, and so a non-heiress effectively bars all arms preceding her on her side. If, for instance, Olive Bend had not been an heiress, the Bend, Chevron and Pellet quarterings could not have been brought in at all.

Now this question of quartering arms is of such importance and is so complicated for beginners that we give an alternative way of setting about it which possibly may seem easier to some readers than our first.

In the first quartering place the paternal coat. Then go back along the male line to the earliest ancestor who married an heiress and place in the second quarter the coat of that heiress. Then place all the coats which this first heiress was herself entitled to quarter in the next quarters and in the order in which she would have quartered them herself. Having done this, go down the male line to the next ancestor who married an heiress and follow in her case also exactly the same procedure as in the case of the first heiress. Then down the male line again to the next heiress and so on until you come to the gentleman whose quarterings you are working out.

But in whichever way you do it—and the result should be the same either way—remember that if it is desired to omit certain quarterings, only those may be omitted upon which others admitted are not dependent.

Arms of Purchase

Few, if any, textbooks make any mention of a quartering which we will, for the want of a better name, call "arms of purchase". This term is used in the strictly legal sense and does not mean arms which are purchased, but arms acquired otherwise than by descent, as lawyers who have, in their youth, struggled with the *Rule in Shelly's Case* will know. This heraldic peculiarity will be of much interest to those who wish to commemorate on their arms some blood relationship, maybe, which cannot be recorded under the general rules of quartering, as, for example, when one particular generation has been much more closely associated with the female than with the male side of the family. Another reason for these special quarterings is to be found in the "names and arms" clauses in wills. This is a request or requirement that some beneficiary under the will shall take the name and arms of some other family (usually that of the testator), in addition to or in substitution for his existing ones.

Such a clause may call for this being done by means of a specified formality, that is to say, either by

(*a*) Royal Licence (seldom used in Scotland),
(*b*) Act of Parliament, or
(*c*) Deed Poll,

or it may not specify any formality. Now so far as the surname is concerned, there are no legal limitations to a man's liberty to change his surname; he may take any name he pleases in addition to, or in substitution for, his own, and the name that he adopts and uses becomes his surname without formality.[1] But armorial bearings cannot be assumed in this way for they are a hereditary dignity subject to the Royal Prerogative, and if a "name and arms" clause is to be complied with, formal

[1] See Appendix No. 10.

procedure must therefore be adopted, the usual course being to apply for a Royal Licence.

(*a*) *Royal Licence.* The first step in making an application for a Royal Licence to authorise a change of name and an assumption of arms is to apply to the College of Arms for a petition to be drawn up in the proper form for the applicant's signature. The petition is then submitted through the Home Secretary who obtains from the Kings of Arms a report on the case set out in it and who then advises the Sovereign as to the exercise of his discretion. If the petition is granted, a Warrant addressed to the Earl Marshal is issued under the Royal Sign Manual and this is recorded in the College of Arms. The terms of the Licence are permissive only, and contain a proviso that the arms shall be exemplified according to the laws of arms and duly recorded in the College of Arms, failing which, the Licence shall be of no effect.

The Kings of Arms decide whether the testator had a valid right to the arms to be quartered and on the basis of this determination settle what differences, if any, shall be borne on the quarterings. No detailed guidance can be given as to the freedom with which Royal Licences are granted, but it may be taken that an application based upon a "name and arms" clause, coupled with a forfeiture provision to operate in the event of non-compliance, would almost certainly be granted, whilst one based upon a mere request in a will that the beneficiary will take the name and arms would be favourably considered. At the other end of the scale, an application made from mere caprice would almost certainly be rejected.

It may, perhaps, occur to some astute reader that as the surname can be changed without formality and that as there is no legal penalty for assuming arms without authority, then (provided of course that there is no specific formality called for in the will) the beneficiary can deal with the problem by just taking both name and arms without further ado and without consulting anybody. "Doubtless," the latter might say to himself, "taking and using unauthorised arms is rather a shabby proceeding, but after all I'm not doing it to please myself, but merely to fulfil the conditions in the will of dear old half-witted Aunt Jemima." But any such idea is disposed

of by the decision given in 1886 in the case of Austen *v.* Collins. (W.N. 91; 54. L.T.903.)

A Mrs. Austen devised certain real estate with the stipulation that every person who should succeed to it, and who should not then bear the surname and arms of her late husband, should within one year take the name of Austen with his own family surname and should also quarter the arms of Austen with his own arms and should apply for, and endeavour to obtain, a proper licence from the Crown, or take such other steps as might be requisite to authorise him to take the surname and arms of Austen, and that anyone who should fail to do this would not get the property.

A Royal Licence was granted to the plaintiff in compliance with the terms of the will, authorising him to take the surname of Austen and to bear the arms of Austen quartered with his own family arms, but it provided, as is usual, that the said arms should be exemplified according to the laws of arms and recorded in the College of Arms, and that otherwise the Royal Licence should be of no effect.

When the matter duly came before the College of Arms, they found that the late Major Austen had never established his right to the use of his arms, and the plaintiff could not prove that Major Austen was connected with any person who was so entitled. Under these circumstances, the College declined to give the plaintiff the right to use the identical arms, but granted him the right to use them suitably differenced, that is, by the addition of fleurs-de-lys on the chevron of the arms, and by the substitution in the crest of the battlements of a tower in place of Major Austen's mural crown. The College of Arms considered that the Royal direction as to conformity with armorial laws overrides the exact words of a testamentary clause and makes the acceptance of the arms with the differences specified by the College as adequate compliance with the clause in the will. On behalf of the plaintiff, a declaration from the Court was sought to the effect that he had sufficiently complied with the clause in the will, having assumed the required surname and having done all in his power to obtain the arms.

For the executors it was contended that there was no penalty for taking a coat of arms used by another person and that, therefore, it is open to a man to take any arms he pleases

without licence from the College of Arms and that the plaintiff should have, and had not, done so.

The Court held that the plaintiff had not forfeited the estate by reason of non-compliance with the exact terms of the "name and arms" clause of the will. It would seem, therefore, that a "name and arms" clause of this kind requires the taking of arms by proper grant, and is not satisfied by the irregular assumption of a coat of arms.

A later case, however, made this quite clear. In a case in the Chancery Division (Re Berens. 1926. Ch. 596), the late Lord Russell, then Mr. Justice Russell, was very much more definite. In the course of his judgement he said: "I hold that the obligation to assume arms is not satisfied by a *de facto* user, but by obtaining a Royal Licence . . . followed by exemplification by the College of Arms." The moral of all this is that people who, during their lifetime, use arms to which they are not entitled will probably be making trouble for somebody later on !

(*b*) *Act of Parliament.* The procedure of taking name and arms by a private Act of Parliament is the same as that for the promotion of any Private Bill, and is too incredibly dull, complicated and tedious to be dealt with here. We can only hope that none of our readers will ever suffer from any such testamentary requirement which would look suspiciously like what might well be described as a dirty trick on the part of any testator who really knew what he was doing. (See Appendix No. 8.)

(*c*) *Deed Poll.* This procedure is not without interest, especially for those mentioned in the first part of the opening paragraph of this chapter. The matter, however, is no simple one of fixed rules, for the discretion of the Kings of Arms in regard thereto is absolute. The most that can be said about it is that the discretion does exist, that it has, in fact, been exercised, and that in its operation certain principles would appear to govern the decisions of the Kings. These principles may roughly be stated thus.

Where anyone entitled to bear arms desires to commemorate a connection with some armigerous family allied with his own, *and with which the blood relationship is close*, and where that

person assumes by deed-poll the surname of the family in addition to his own, the Kings of Arms will, in consideration of that change of name, be prepared to consider an application for a grant of arms consisting of the arms and crest of that allied family, each with two differences. Such arms, if granted, may then be quartered (2 & 3) with the applicant's own un-differenced arms (1 & 4).

Let us then consider the application of this roughly stated principle to the case of Mr. Smith who for some sentimental reason of his own desires to bear the arms of his mother who was a Miss Lucie. Mr. Smith bears his own paternal arms, as does his maternal grandfather, but his mother does not happen to be an heiress. Now although the essential preliminary to getting anything done is the change of his name from Smith to Lucie-Smith, Mr. Smith, being a wise man, decides that he will first go to Queen Victoria Street and throw a fly over the College of Arms. He interviews the officer in waiting and tells him what he wants. The officer, whilst making it clear that he cannot possibly anticipate the decision of the Kings of Arms, tells Mr. Smith that his own belief is that his application would be successful and that, provided the requisite search permits it, certain suggested differences would in all probability be favour-ably considered; but that, in any case, once the petition is granted, the College always do their utmost to produce a design of the new arms which will satisfy both parties. The differences he suggests are the mother's arms on a pile, or the mother's arms between two flanches. Each tentative suggestion fulfils the condition that there must be two differences. The pile, because the tincture of the field would be different to that of his mother's arms, and the addition of a pile would make up the second difference. The other suggestion involves *two* flanches. Mr. Smith finds these suggestions to his taste and decides to go ahead. At this stage, the Officer of Arms may possibly suggest that he will, in addition to dealing with the petition, handle the change of name also. However that may be, and whether Mr. Smith goes to his solicitor for the purpose or not, the procedure is the same. A deed-poll is made out, which is a very short document setting forth Mr. Smith's declaration that he has changed his surname and is signed by him before an attesting witness in both his old and his new



ARMS OF THE CITY OF BELFAST

These arms were granted by the Ulster King of Arms in 1890, but are almost exactly similar to those used by Henry le Squire, Sovereign of the town, in 1643

names. It is accompanied by (*a*) his birth certificate and (*b*) a certificate of identity. This latter is a statement by a friend or *distant* relative, who must be a householder and who must have known Mr. Smith "for at least half *his*[1] lifetime", to the effect that the John Smith on the birth certificate and the John Smith on the deed-poll are one and the same person. This certificate must be a sworn and signed statement executed before a Commissioner for Oaths. In due course, these documents are duly registered and as soon as the deed-poll is published in the official *London Gazette* Mr. Smith has proof that he has become Mr. Lucie-Smith.

In due course the petition for the new arms comes before the College. If it is refused, it just cannot be helped. But under the circumstances related in this supposed case, the opinion expressed by the Officer of Arms is more than likely to have been correct, and the petition will be granted. Various designs of both shield and crest will be submitted to Mr. Lucie-Smith, but as agreement on this has probably been reached by now, these present no difficulty and the Grant is duly issued. His paternal arms will be charged on the 1st and 4th quarters of his shield and his differenced maternal arms on the 2nd and 3rd quarters. He will also have two crests, the new one being also differenced, probably by small charges. Some nice problems in respect to cadency markings may arise, as Mr. Lucie-Smith bears his paternal arms by inheritance and his maternal arms as original grantee. But sufficient has already been said on this subject in Chapter IX, where it will be seen that the fact that cadency marks are optional gives everyone considerable latitude in adjusting the system to suit their own particular circumstances.

Those who bear quarterings acquired by "purchase" should be careful to see that both crests are shown on their achievements because one crest only raises the presumption that the quarterings have been acquired by descent, i.e. through marriage with heiresses. It is not that quarterings by descent are any more valuable than those acquired by "purchase", but if heraldry is to be of any practical value its laws must be strictly observed, otherwise future generations will be misled in their studies of arms granted in by-gone days.

[1] i.e. half Mr. Smith's lifetime.

We say that only one crest over quartered arms raises the presumption that the quarterings were derived from descent, but it should be remembered that it is only a presumption. Up to the beginning of the Stuart period, crests were heritable through heiresses equally with quarterings, but by the time of the Restoration the transmission of crests through heiresses had been given up. Since then it has always been an inflexible rule that women cannot transmit a right to a crest. None the less, in the display of achievements, care should be taken that nothing in their design or treatment should justify any inference which is not in accordance with the facts. At the present time, the use of two crests does lead to the inference that the arms and double surname emanate from a Royal Licence or Grant by Patent, and in such cases both crests should be displayed.

XIII

Badges, Flags, Augmentations and Abatements of Honour: Seals

BADGES may be termed accidental bearings which do not affect the original arms. They are not part of the achievement, and whilst they may have been granted by the Sovereign, they were mostly assumptions and often allusive to some particular circumstance or event connected with the family or individual possessing them. Unkind people say that the famous *Staffordshire Knot* commemorates the necessity in that county of being able to hang three men in one noose! Badges were figures assumed as the distinctive mark of an individual or clan for display on standards, liveries, buttons and so forth. They were often charges taken from the arms and have sometimes been of the same device as the crest. But they all differ from the crest in that they have no connection whatever with the helmet nor are they ever placed on a wreath or crest-coronet; they were for the use of servants, dependants, retainers and partisans as well as for the individual or family of which they were the emblem; they were worn by women and there were often more than one.

Well-known badges to-day are the three ostrich feathers of the Prince of Wales, and the rose, thistle and shamrock. Badges were an important part of early heraldry and, indeed, of the lives of the English people in those times, and form a subject of special study. The whole system of badges, however, contributed at one period of our history to the then popular pastime of faction fighting. The fact that badges were worn by the nobles' retainers turned the badge into an outward and visible sign of the wearer's political views, and the "big shots" like the Mortimers and the Percys collected round them hosts of supporters wearing their badges until the whole countryside was swarming with private "be-badged" armies ready and eager to take up arms against their lord's enemies or even the

Throne itself. The greatest faction fight in our history was the Wars of the Roses which were caused by the personal ambitions of a few "big shots" who easily found excuses for one of the bloodiest and most shameful struggles in England—fought out under the badges of the Red and the White Rose. The former was the descendant of the golden rose of the Queen of Henry III, and the latter was the badge of Roger Mortimer.

It was not until the reign of Henry VII that the anarchy of the Wars of the Roses came to an end, symbolised by the Tudor Rose. This rose started as a rose, either per pale or quarterly, argent and gules, and ended in the form of a rose gules bearing a rose argent in its centre. This was supposed to represent the heraldic rule whereby a man (Henry VII) places the arms of his heiress wife (a Yorkist Queen) in the centre of his own.

To-day, crests commonly take the place of badges on the panels of vehicles, on silver, plate and the like. This is not strictly orthodox as the crest, of course, is properly inseparable from the helmet, but as badges are—no doubt luckily—out of date, their modern use in the proper functions of badges seems suitable.[1]

Flags

Flags are inseparably associated with heraldry from the earliest times and represent an excellent adjunct to the shield for the display of coats of arms. The most striking example is to be found in our own national flag, the Union Jack. Originally produced in the reign of James I as the national flag for the then United Kingdom of England and Scotland, it combined in a single composition the cross of St. George (arg., a cross gu.) and that of St. Andrew (az., a saltire arg.). This flag is shown in Fig. 86, and the fimbriation which will be seen round the edges of St. George's Cross represents the field argent of his flag.

On the Union with Ireland in 1800, this Union Jack took in the cross of St. Patrick (arg., a saltire gu.). One would have thought that this could have been done by superimposing a thin red saltire on the white saltire of Scotland which would

[1] Where a badge is granted by Letters Patent, the Grant *ipso facto* creates a standard for the grantee's family.

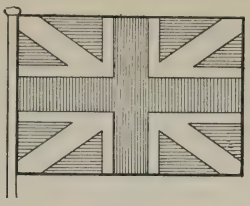


Fig. 86.
The first Union Jack.

have also furnished a representation of the Irish field argent. But this was not the course adopted by the heralds. Yielding to howls of indignation from the Scotch at the befouling of their saltire by placing a heathen Irish one over it, they gave equality to both Celtic peoples by the production of an ingenious composition, the official blazon of which, in its unintelligible complexity, is a serious rival to the best efforts of an income-tax official in one of his more lucid intervals. If, however, the two saltires are considered separately, the composition can be reduced to intelligible language and thus easily understood. On referring to Fig. 87(a), it will be seen that what was in effect done was to charge a field azure with a saltire, party per saltire quarterly, argent and gules. The "per saltire" lines run diagonally right across the flag from corner to corner and the saltire is quartered in much the same way as the chevron is quartered in Fig. 50, the tinctures going round the saltire argent and gules alternately. It will now be seen that the result of this design has been to counterchange the saltires of both saints, the argent arm, for instance, of the inner saltire in the dexter chief becoming gules in the sinister base. Having got so far, the next step was to fimbriate the gules portions with a narrow edging of argent to represent the field of St. Patrick's saltire, and finally to superimpose overall the red cross of St. George, with a narrow

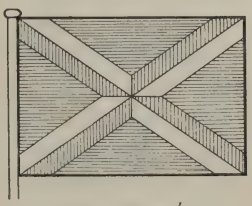


Fig. 87*a*

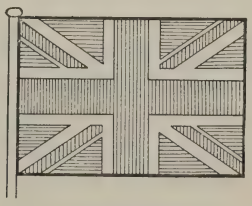


Fig. 87*b*
The present Union Jack.

argent fimbriation of his field, as a perpetual reminder of English superiority. The final result will be seen in Fig. 87(b). It is difficult to see in what respect this design is better than the simpler superimposition of a red saltire over the white, unless it is that it enables those who know to tell when the flag is upside down.

In the Middle Ages there were three classes of flags, the pennon, the banner and the standard. The pennon was a narrow, triangular flag either pointed or swallow-tailed at the end, not unlike the burgee of a yacht club. It was charged with the owner's arms, badge, or perhaps other heraldic devices and was borne by him on his lance as his personal flag.

The banner was a larger flag than the pennon and was either square or rectangular in shape. It bore the owner's arms blazoned over its whole surface as if it were a shield, the dexter side being nearest the flagstaff. Taking the place of the shield, it did not of course bear the crest, helm, mantling or supporters. It was the ensign of the Sovereign, a prince, a peer or a knight banneret, who was of a higher degree than the ordinary simple knight. Sometimes a knight would be promoted by the King on the battlefield to the rank of knight banneret for valour, when the pointed end of his pennon would be cut off, thus reducing it to the form, though not the size, of a banner. The best known example of a banner in use to-day is that of the so-called Royal Standard. Heraldically it is not a standard at all but the King's banner, and as such bears His Majesty's royal arms blazoned upon it. Banners were also used in the Navy at the mastheads of ships and on shore establishments. In those days the sails of ships were frequently emblazoned. On the seal of Admiral John Holland, Earl of Huntingdon in the fifteenth century, is a ship with a sail emblazoned with the Admiral's arms: England, within a bordure of France.

The standard did not appear until the fourteenth century and was used for the display of the owner's badge. This flag was a very long and elaborate one, tapered and divided per fess into the tinctures of the owner's "colours". On this field was charged some large principal charges in a prominent position with the badge or badges semé over the rest of the field, over which the motto was superimposed bendwise. In the great

majority of cases, next the staff was placed the cross of St. George on its field argent and this part of the standard was not divided per fess nor otherwise charged. Round the edge of the standard would be a fringe or bordure compony of the livery tinctures. Standards have fallen into disuse, but the Offices of Arms have recorded them in cases where grants of badges have been made.

The heraldic design of national flags of to-day will be at once seen, although in many cases they are of foreign armory. The French type of flag is known in French Armory as "tiercé en pal" and the Dutch type as "tiercé en fasce". In English heraldry the French flag, for instance, would be blazoned "per pale az., and gu., a pale argent". The flag of the United States is gules charged with six barrulets argent and in a canton—or quarter—are the forty-eight stars of the Union. The flags of the Argentine, Persia and Uruguay transgress the Tincture Rule; perhaps they have a special reason for it!

Augmentations of Honour

This is the name given to an addition to the arms specially granted by the King to commemorate some distinguished service or deed and is hereditary. Augmentations are to be found as chiefs, escutcheons charged on the shield, cantons or quarterings. A modern example is that of the great Duke of Wellington who was granted a Union Jack charged upon an escutcheon displayed upon the honour point of his shield. To commemorate the victory of the Battle of Flodden Field, Henry VIII granted to the Duke of Norfolk and his heirs male the royal shield of Scotland, but having a demi-lion pierced through the mouth with an arrow. This was borne on the silver bend of his arms. A canton added as an augmentation is not bound by the Tincture Rule.

Crests have been granted as augmentations, an example of which is the crest of the De la Bere family which is said to have been granted by the Black Prince to Sir Richard de la Bere for his gallantry at the Battle of Cressy. The case of Nelson is often cited by armorists as an example of the abuse of augmentations from the heraldic point of view. This grant took the form of a chief charged with a seascape and coast crammed

with as many details as a Turner picture, plus a crest of augmentation. One of the latest grants was to Lord Kitchener who was awarded a pile or charged with the British and Turkish flags in saltire encircled by a mural crown inscribed "Khartoum" in letters of gold.

There is another form of award called "an augmentation out of mere grace". These were grants to royal favourites in the old days as tokens of the King's favour, needless to say unknown in modern times. Richard II is supposed to have initiated these grants, one of the earliest of which was one awarded by him to his favourite the Earl of Oxford—the arms of St. Edmond differenced by a silver bordure. Henry VIII carried this form of augmentation to extremes, chiefly by grants to his wives. He gave, for example, Jane Seymour three lions passant guardant or, on a pile gules, and to Catherine Parr he awarded three silver roses on a pile gules between six more red roses.

Strictly speaking the baronets' "Red Hand of Ulster" on its silver escutcheon is an augmentation of honour. (See Appendix No. 11.)

This manner of rewarding great services to the State seems to have fallen into disuse. It is a pity that this should be so, as augmentations of this class were always but very sparingly granted and were greatly prized. No doubt a revival of public interest in heraldic insignia and in their display would restore augmentations of honour to their original value.

Abatements

Abatements, or to give them their full title, "Abatements of Honour", were charges placed upon a coat of arms to denote some action of the bearer which detracted from his honour. Hence the term "a blot on his escutcheon".

The whole question of abatements is one upon which there is a very great difference of opinion and the view generally taken is that such "abatements" never existed and were an invention of certain seventeenth-century writers. The arguments against the existence of abatements, shortly summarised, are: that the whole idea of a charge to denote something dishonourable is repugnant to the very spirit of heraldry which is

concerned only with what is honourable and noble; that, in any case, no knight would willingly bear such signs of dishonour and there was no law to compel him to do so; that there is no evidence of any such charges having ever been borne by anybody.

As against this, there is the argument that you cannot equitably have good conduct marks without bad conduct marks, and that whilst any knight who really disgraced his arms would have them taken away from him altogether, in addition to other and probably very drastic punishments, there is no reason why the minor peccadilloes of the mediaeval knight should not have been recorded until by some deed of valour he wiped out the stain on his escutcheon—for abatements are alleged to have been only of a temporary nature. As regards the unwillingness of anyone to bear such marks, there may have been no law enforcing the culprit to do so. But custom is often very much stronger than law, and in the Middle Ages one cannot imagine a knight defying his Sovereign's orders. After all, if a member of a cricket club persists in wearing his club's first eleven colours to which he is not entitled, he will not be hauled before the nearest magistrate by a policeman. But few men would dare or even want to do such a thing ! As for the lack of evidence of anyone ever having had such abatements, that is not surprising. They were only temporary stains on the escutcheon, and it is scarcely likely that they would be recorded for the information of posterity. Still, there is certain evidence, apart altogether from the fact that two very celebrated authorities upon heraldry, Guillim a Poursuivant of the seventeenth century, and De la Colombière, the very famous author of *La Science Héroique*, have both written at considerable length describing abatements, both accounts tallying almost exactly. Shelden's treatise on Titles of Honour gives two instances of English abatements, whilst *La Science Héroique* gives two of French. One of the latter was the case of John d'Avesnes, natural son of Margaret, Countess of Flanders, who insulted his mother in the presence of Louis IX, who there and then ordered him to bear, on his own arms, a lion "disarmed", namely, without claws or tongue.

Two things should be noticed about charges in abatement

of honour. One is that the two tinctures always used were the two "stains", sanguine and tenné; the other is that the ordinaries employed were ones seldom met with in English heraldry but by no means uncommon on the Continent. The principal ones are the "Point" and the "Gore". The point is an ordinary which cuts off one angle of the shield by a line at right angles to an imaginary line bisecting the angle. It can be engrailed, indented, etc. Unless otherwise specified, it is a base point, the line being parallel to the chief and passing a little below the nombril point; the other points are the point dexter and the point sinister. Fig. 88 shows two points, a point dexter and a plain point. A "Point in Point" is a common variation and is composed of two concave lines which meet at an acute angle at the nombril point.

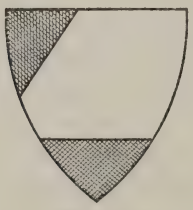


Fig. 88.
A point sang. (*for lying*) and a point dexter, tenné (*for boasting*).

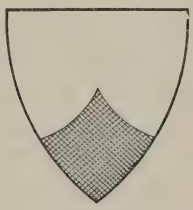


Fig. 89.
A point in point, sang. (*for sloth in war*).

But where the ordinary plain point is formed by a curved line instead of by a straight one, it is called a "Point Champaine". The gore consists of two curved concave lines, one from the sinister chief point and the other from the middle base point, meeting at an acute angle at the fess point. A "Delf" is a small plain square, supposed to be a cut sod of turf.

No abatement may itself be charged and it surmounts the other charges on the shield.

Although the modern knight may, for instance, have his motor driving licence endorsed, there is no room in twentieth-century heraldry for abatements of honour, since the bearing and display of arms by those entitled are not compulsory.



Fig. 90.
A gore sinister, tenné. (*For drunkenness.*)

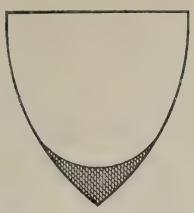


Fig. 91.
A point champaine, tenné. (*For killing a prisoner who has yielded.*)

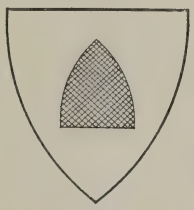


Fig. 92.
An escutcheon reversed, sang. (*For seduction or rape.*)

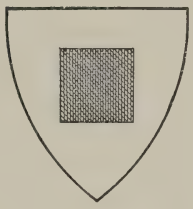


Fig. 93.
A delf tenné. (*For revoking a challenge.*)

A Note on Seals

The relevancy of seals to heraldry lies in the fact that they provide heraldic evidence of the greatest importance and of the utmost reliability, because the devices thereon must be those actually used by their possessors at the time of their use. When those devices happen to be armorial bearings, the evidence that the owner of the seal bore those arms is quite conclusive.

Seals are relics of the greatest antiquity and the signet of Judah mentioned in the Bible must have been in use more than 1,700 years before Christ. The primary object of seals was to furnish an attestation mark where the contracting parties could not write and the custom of using seals as a token of authenticity dates from an extremely remote period. Coming down to more recent times, the earliest authentic impression of a seal

which survives in this country is that of Edward the Confessor; two earlier impressions are to be found in our archives, those of Aelfric, Earl of Mercia, and of Ethelwald, Bishop of Dunwich, both some fifty years before Edward the Confessor, but the seals are of doubtful authenticity. It was not, however, until after the Norman Conquest that seals on legal documents became obligatory. Very few important documents dating after the end of the eleventh century are in existence to-day which do not bear waxen seal impressions.

In those days, very few people besides the clergy could read or write and writing was looked upon by the upper classes with the greatest contempt as a "monkish" accomplishment. When heraldry began to see the light of day, the adoption of arms for use on seals as an authoritative means of identity soon became popular, and not only did the habit of engraving coat armour on seals become general but the reverse process of selecting as charges for a shield devices previously used on seals in the pre-heraldic era frequently gives us valuable information as to the origin of many old arms. Originally only the King used a seal, but the custom soon extended to everyone of and over the rank of baron and as the land became more and more subinfeudated, and wealth more widely distributed, the use of seals spread to everyone legally competent to acquire or dispose of property.

Long after writing had ceased to be a menial task and had become an accomplishment to be acquired by everybody, the custom of sealing certain documents remained, and to the present day the essence of a Deed is that it should be "sealed and delivered", although the sealing is usually done by means of a red paper wafer which is stuck on to the Deed by gum. It was not until the passing of the Law of Property Act 1925 that it was definitely made law that a deed must be signed as well as sealed and delivered. But the sealing still survives and so custom dies hard.

One of the most beautiful examples of the old seal engraver's art is to be found in the seal of Sir Thomas Beauchamp, Third Earl of Warwick. This seal (about A.D. 1344) shows the Earl mounted in full armour with his armorial bearings on his shield, jupon and on the caparisons of his charger. The counter-seal is of the arms of the Newburgh family from whom

the Beauchamps inherited the Warwick earldom. Both are beautifully reproduced in Charles Boutell's smaller work on heraldry, *English Heraldry*, tenth edition published in 1908. An interesting use of seals in the old style may be seen to-day in the seals of High Sheriffs of counties on their warrants and summonses.

XIV

Armorial Authorities; Who may Bear Arms

A GRANT OF ARMS is made by the appropriate Office of Arms having regard to the *domicile* of the applicant. Domicile means one's permanent residence; one has only one domicile but may have many residences.

In England, the heraldic headquarters is the College of Arms in Queen Victoria Street, London, of which the Earl Marshal is the hereditary head. This office is hereditarily vested in the Duke of Norfolk by virtue of Letters Patent of Charles II dated the 19th October, 1672, and though his Court no longer sits, its authority has never been abrogated. The Earl Marshal nominates the English Officers of Arms, but they in fact hold office by Letters Patent under the Great Seal of England issued separately to each officer under the King's sign manual.

The College exercises jurisdiction over all persons domiciled in England, in the six counties comprised in Northern Ireland and in the British Dominions and Colonies overseas. It also has the right to make Grants of Arms by Letters Patent to citizens of the United States of America of suitable standing. Such Grants are honorary, but there is little practical difference between an honorary and an ordinary Grant.

In Scotland, the Lyon Office in Edinburgh exercises jurisdiction over persons domiciled in Scotland and over all cadets of any Scottish family domiciled out of Scotland who wish to matriculate under Scots law. The head of this office is called the Lord Lyon King of Arms, and his Court, the heraldic authority in Scotland, is one of the judicatures of that country. Like Ireland, Scotland is outside the control of the Earl Marshal of England.

The exact date of the Court's origin is lost in antiquity, but its present authority rests on a statute of 1672. An appeal from the Lyon Court lies to the Inner House of the Court of

Session on questions of a legal right to specified arms, but not on any question of the details of the arms. The wrongful assumption of arms in Scotland is a statutory offence punishable by fine or imprisonment together with confiscation of the articles upon which the arms are displayed. During the eighteenth century such prosecutions were quite frequent and during the following century the law was often invoked to remove or prevent displays of bogus or unregistered arms in public places, such, for example, as in Glasgow Cathedral and in the McEwan Hall in Edinburgh.

In Scotland, the English disposition of the royal arms is not accepted, the Scottish crest, arms and supporter taking precedence over those of England. Thus, on the shield the arms of Scotland occupy the first and fourth quarters with those of England in the second and Ireland in the third. The crest is the Scottish lion sejeant-guardant; and as regards the supporters, the unicorn is on the dexter side and the lion on the sinister. This marshalling has been approved by Royal Order in Council for use on the Great Seal and other official seals of Scotland. In Scotland, only the head of the family and his eldest son are entitled to bear the family arms; younger sons who wish to bear arms will have to have the arms "matriculated" to them on petition to Lyon, who, in doing so, will assign to them the appropriate difference to be borne with them.

In Ireland, there used to be in Dublin the office of Ulster King of Arms which dealt with Irish armorial matters. The Ulster office has now ceased to exist as such. The earliest assertion of armorial authority in Ireland appears to be the appointment of the first Ulster King of Arms by Letters Patent of Edward VI dated 1st June, 1552. The powers granted therein, which were regranted to every succeeding Ulster, included authority to inspect, determine and correct arms, to impose differences on arms, and to grant Letters Patent of Arms. The Earl Marshal exercised no jurisdiction in Ireland. In English Grants, the operative clause sets out that in making the grant the Kings of Arms are so authorised by Warrant under the hand and seal of the Earl Marshal, whereas in Irish Grants the operative clause states that the Ulster King of Arms is pleased to comply with the application and that *he* does grant and assign, etc. etc.

In about 1568 a system of funeral certificates was adopted. It was then usual to conduct funerals with great ceremony and in the case of armigerous persons heraldic banners were displayed. Officers of Arms were required to attend such funerals to see that only authorised arms were thus used and thereafter to lodge a certificate to this effect in the Ulster office. Hence in Ireland, where records are comparatively few and far between, such certificates were valuable evidence of the right to bear arms, but unfortunately the custom of funeral certificates did not last much beyond 1690. The difficulties in proving Irish pedigrees were therefore met by the procedure of *confirming* by Letters Patent arms which could be proved to have been borne for at least a hundred years, and by three generations.

The present position in regard to armorial jurisdiction in Ireland is peculiar. The six counties of Northern Ireland, by virtue of being part of the United Kingdom, come under the jurisdiction of London in the person of the Norroy King of Arms, who may now properly be described as "Norroy and Ulster King of Arms". With this new office, Norroy has also inherited the old Ulster right of confirming arms on proof of user for a hundred years. The former office of the Ulster King of Arms in Dublin, however, has gone over, together with all the records, to the Irish Genealogical Office in Dublin Castle, with the Chief Herald of Ireland as its Head, and this authority would appear to be the primary one in Ireland.

London also claims heraldic jurisdiction in Eire. This claim, however, is not free from doubt. Prior to the British Nationality Act, 1948, Eire citizens were not British subjects *whilst actually living in Eire* (*The Dominions as Sovereign States*, A. B. Keith, pp. 114–115). But that Act now permits Eire citizens resident in Eire to assume British nationality ; resident Eire citizens who do not so register are not British subjects. It is difficult, therefore, to see on what grounds London claimed jurisdiction in Eire prior to the 1948 Act, and it would appear that its jurisdiction since then is confined to such Eire citizens as have registered as British subjects. London has, unquestionably, an Imperial jurisdiction extending over the British Commonwealth (of which Eire may or may not be a member), but it is submitted that the relevant point is that only British subjects



ARMS OF THE IRISH OFFICE OF ARMS

The arms of the four Provinces are quartered: (*i*) Leinster; (*ii*) Connacht; (*iii*) Ulster; (*iv*) Munster

are eligible for British Grants. At the present moment, a repeal or revision of the External Relations Act, 1936 (Eire), is foreshadowed. There is no indication as to what the effect of this enactment is likely to be, but there is no reason to suppose that it would affect the question of British Nationality.

Similarly, it is understood that Dublin claims a concurrent jurisdiction with London over all arms which originated from an Irish Grant or Confirmation, but where the domicile is outside Ireland—though we cannot say what the grounds of such claim might be.

From the practical point of view, however, the important fact is that London and Dublin work on the same principles and recognise each other's Grants, and it is devoutly to be hoped that this modus operandi will continue.

Foreign Arms. Courtesy demands that recognition be accorded to foreign arms borne by foreigners while in our country. But if a foreigner becomes naturalised he cannot, as a naturalised Englishman (more correctly, of course, "British subject"), bear any arms which are not recorded in the College of Arms. He may, however, obtain a certificate from the appropriate Government Department of his former country, countersigned by the British Ambassador or Minister there, to the effect that he was entitled to those arms in that country. The College of Arms may then record this certificate, when the arms will be treated as an English Grant subject to English heraldic law. This procedure, naturally enough, is not a very common one, but it is understood that it has been adopted at various times and that the somewhat remarkable Rothschild supporters (a lion or and a unicorn argent) were authenticated in this manner.

Heralds. The exclusive jurisdiction of deciding officially rights to arms and claims of descent was bestowed upon the heralds by Edward III (1327–77), but they were not incorporated until about 1483–4 by Richard III. It is however curious that no herald appears to have taken any part in the Scrope *v.* Grosvenor proceedings which began on the 17th August 1385 and continued until the 27th May 1390. But as regards that romantic figure, the *Herald of England*—who is always depicted in the cinema and in pictures advertising patent medicines and tinned foods, blowing spirited fanfares on the

trumpet, it should be noted that proficiency on the trumpet or on any wind instrument was not one of the accomplishments ever demanded of the herald. In fact we doubt very much whether there is a single herald to-day in any of the three Offices of Arms who could be relied upon for even a recognisable interpretation of "The Death of Nelson" on the euphonium.

Petitions for a Grant of Arms may be made by suitable applicants to the appropriate Office of Arms. Exactly who are suitable applicants in this year of grace is largely—if not entirely—a question for the heraldic authority. Whilst no commoner has an absolute right to demand arms, every British subject of the rank of esquire and upwards is, at any rate, eligible for a Patent of Arms. What constitutes an esquire may be found enumerated in peerages and similar books of reference, few of which seem to agree on the question. It may, howeve,r be safely said that many categories of citizens not included in any of these lists could be granted arms. Arms-bearing is the official insignia of "gentility" and anybody who is armigerous (i.e. entitled to bear arms) is *ipso facto* an official "gentleman" without any regard to his birth or even to his manners at table.

When a grant is made, it is usually granted to the applicant and to his descendants and sometimes to his father and *his* descendants, and sometimes even to his grandfather and *his* descendants as well. The arms so granted are recorded in the office of origin, from which certified copies of the Grant may be obtained for a fee which used to be £1 6*s*. 8*d*. Although the grant will cover all future generations of the grantee's descendants, each succeeding generation will have to register at the Office of Arms and thus build up a pedigree. The reason for this is that although the issue are entitled to bear the ancestor's arms, they must prove that they are his legitimate male descendants. The fee for registration is one guinea per generation. The fee of the College for an English Grant of Arms is £105, and for an Irish Grant £66. Scottish fees are lower, whilst those now in force in the Dublin office are the lowest of the three (£50). The English College of Arms is the only one of the three authorities where the salaries are not paid by the State. Since, therefore, the English authority has to live on its fees, it is scarcely surprising that its charges

are higher than those of the Lord Lyon and of the Chief Herald of Ireland.

In or about 1530 the heralds began to travel round the country on what is called "Visitations", when they examined arms and all claims to arms and, where satisfied, registered or confirmed them. At the time of the Visitations, the last of which was on the 13th May 1686, the heralds used to allow claims of two or more families to bear exactly the same arms if they were satisfied that they all had a right to them. This is contrary to the present practice which will not permit the same arms being granted to different families. The original reports of the Visitations are preserved in the College of Arms. A confirmation by a Visitation confers full rights to bear the arms therein specified, but formal registration of descent is still necessary and succeeding generations will have to prove their legitimate descent from the original confirmee. On registration on the strength of a Visitation, the College will usually difference arms when two different families have been granted the same blazon. Peers were dealt with solely by Garter King of Arms and their arms were not, therefore, examined by the heralds on Visitations.

The Right to Bear Arms. It will be seen, then, from the foregoing that there is no prescriptive right to arms, and that authority to bear arms *must* be derived from one of three sources:

(*a*) A Grant of Arms.
(*b*) A Confirmation of Arms as regards Ireland.
(*c*) A Recording or Confirmation at a Visitation.

It is, moreover, of importance to note that, with the exception of English and Irish marks of cadency which are optional and not subject to official control, the arms assigned by a Grant or Confirmation must be borne unaltered as therein specified. Sometimes the College will impose a cadency mark as a difference to distinguish branches of a family, in which case that mark will become permanently part of the arms. Should any alteration such as additional quarterings be desired, application must be made to the appropriate Office of Arms which, if satisfied, will approve and register them. In this connection it must be noted that only registered and authorised

arms can be quartered or impaled, and that where an application is made for quartering, the applicant must submit proof that his own arms and the proposed quarterings are lawfully borne, and of his own title to them. Such proof will generally involve a search by the College which will have to be paid for, and if any of the arms under review are authorised but without the pedigree being brought up to date, it will have to be brought up to date at the applicant's expense of one guinea per generation from the generation last registered, or two guineas per generation beyond the grandparents.

Crests are part of the Grant of Arms. Whilst one can have a coat of arms without a crest, one cannot have a crest without a coat of arms. Grants of supporters are also made by Offices of Arms. Roughly speaking—for the subject is too intricate for full discussion in this book—supporters may be granted to peers, Knights of the Garter, Thistle and St. Patrick, to Knights Grand Cross (or Grand Commander) of the Orders of Chivalry such as the Bath, and to chiefs of Scottish clans, and in Ireland to "Chiefs of the Name". They may also be granted by express command of the Sovereign, as when Queen Victoria on the occasion of her visit to Dublin conferred by Royal Warrant supporters on the O'Conor Don. There exists an idea in many quarters that Nova Scotia baronets are entitled to supporters. This is not so, although grants of supporters have been made to many of them. At the end of the eighteenth century, the Lyon Office under the Earls of Kinnoul got very lax and often granted supporters without any adequate reason, and thus there exist to-day many queer cases of supporters legally borne for a variety of extraordinary reasons. No official control is exercised over mottoes except where a motto has been specifically included in a patent, which is seldom the case in England and Ireland, but almost invariably the case in Scotland.

Officers of Arms. The hereditary Earl Marshal is, under the Sovereign, the supreme head of English heraldry. Under him are the three Kings of Arms; Garter who presides over the College of Arms, Clarenceux who supervises heraldic matters south of the river Trent, and Norroy who functions for the area north of the river. Under the Kings of Arms are the

Heralds and Pursuivants (pronounced "persĭvants"). There are six English heralds: Somerset, Chester, Windsor, Richmond, Lancaster and York. The pursuivants are: Rouge Croix, Rouge Dragon, Portcullis and Bluemantle. In Scotland, the Lord Lyon has also six heralds: Snowdon, Albany, Ross, Rothesay, Marchmont and Islay, and under them are five pursuivants: Unicorn, Carrick, Kintyre, Ormond and Bute, now reduced to three heralds and three pursuivants. Ulster King of Arms had the Dublin and Cork heralds and two pursuivants only, Athlone and St. Patrick. Nowadays, in Dublin, the Chief Herald reigns alone, assisted by the Assistant Genealogical Officer.

If anybody has business with the English College of Arms—and no doubt much the same procedure is followed in Scotland—he will be attended to by whichever Officer of Arms happens to be "in waiting" when he calls or when his letter arrives, and that officer will deal with him throughout, which is always a great advantage to the client, who need have no fear of being bandied about from one official to another. One or two words of advice might perhaps be offered to intending clients which will probably facilitate their negotiations with the College. Practically everything the College does for the client is charged for. In dealing with a business, a number of things are habitually done for the customer free of charge. If a shop says to a customer, "Certainly, sir; we will make enquiries to ascertain whether this machine has ever been used for the purpose to which you desire to put it," and subsequently charges for these enquiries, the customer would be highly incensed. But he must be prepared to pay the College for such services. The reason is quite a simple one. If, for example, a client wants to know whether his arms have been registered up to date, the officer does not merely ring up the Registry and say: "Oh, Miss Higgenbottom, just turn up the card index for Blatherwick and see when his arms were last registered," or deal with other requests for information by telling the lady to put the saltire cards through the Hollerith and dig out those charged with mullets. The College has not got this organisation, and most information which is wanted will have to be searched for in a variety of different places, which takes time and labour and which, therefore, will have to be paid for.

A second point to bear in mind is that the invariable reply to any request for information is that a search will have to be made which will cost so much. This is true, but in some cases a search may not be necessary at all simply because the client may have some information which if disclosed would render the search useless. If, for instance, the client wants to quarter his mother's arms, searches will be necessary to check up his own and his mother's arms. But supposing the client's mother had a brother who died leaving a daughter, then there can be no quartering and the search proposed would be pure waste of time and money. One wants, therefore, to discover this before the search begins and not after, and so the second piece of advice to clients is never to fail to enquire, when a search is proposed, what exactly the College seeks to find and whether if it succeeds in finding it, the application will be granted. Officers of Arms are much too polite to suggest to clients that they may not know anything about heraldry and they proceed on the basis that they do ! But this form of courtesy may lead to misunderstandings and the client would do well to make it clear at the outset—if such should be the case—that he is a complete ignoramus on the subject, and to insist upon everything which he does not fully understand being explained to him.

The three Offices of Arms have a department of artists who produce paintings of arms, designs, sketches for bookplates and so forth. It is the fashion in some textbooks solemnly to warn readers against going outside the Offices of Arms for such work. We cannot accept this view. It is of course true that one is guaranteed against mistakes being made by the official artists, but provided that one knows enough about the subject to avoid such mistakes, or that one submits drafts to the proper authority for checking, there are many non-official artists who produce beautiful work and who are extremely resourceful in design. The most famous heraldic artists of their day were G. W. Eve, C. W. Sherborn, Forbes Nixon, Graham Johnston, G. Scruby, Miss Helard, John Vinycomb and John R. Suthers land. Of these, only one is on the staff of the College of Armt and one in the Lyon Office, although Eve, perhaps the greates- of them all, started in the College and subsequently resigned. When one studies the work of such men and realises that

royalty have, on more than one occasion, gone to non-official artists for heraldic matter, it becomes obviously absurd to advise anyone to avoid the non-official heraldic artist. But, on the other hand, going outside the official authorities for matters other than the artistic would be the action of a lunatic. Frequent reference of an uncomplimentary character is made in most textbooks to these "bucket-shop" heralds—"Heraldic Stationers" as they are called. They arose in this way. Up to the end of the eighteenth century armigerous persons always sealed their letters with an armorial seal of some kind and those who bore no arms used a wafer. When adhesive envelopes came into use, they were often embossed with arms or crest. Then abominable advertisements began to appear in something like these terms: "What is your crest and arms? Send your name and county and 3*s.* 6*d.* to . . . and we will supply them. No charge made if stationery is ordered." This form of flat-catching soon became very lucrative, the said flats not having the intelligence to suspect that if their arms were unknown to them, it would be in the highest degree improbable that a total stranger would be able to discover them for 3*s.* 6*d.*! Of course all such arms supplied by these people were bogus or belonged to somebody else! As the number of bogus arms thus began to flood the country, they—like bad money—soon drove out a lot of the good ones, and finally drove out the heraldic stationers themselves by making an absurdity of the whole racket. But a great deal of harm was done and to this day many spurious and illegally assumed arms are still to be seen. Students of armory should, therefore, get the fact fixed in their minds that the three Offices of Arms are the final arbiters on the subject and nobody else.

XV

Important Warning— A Final Word to New Grantees

WE HAVE now reached the end of the purely instructional part of this book. The reader who has mastered its contents will know practically all there is to know of the fundamental technique of the science of heraldry. But those who have found interest—and perhaps entertainment—in its pages will doubtless decide that the subject is worth further investigation and will proceed to borrow from public libraries, or buy from second-hand bookshops (for they are unobtainable elsewhere), some of the more elaborate works on the science. Such people will be right, for they will find much to interest them in the study of the armorial bearings of the Middle Ages, and of how the principles of the system were gradually built up and put into operation.

But we hereby notify them that they are in for a big surprise, because before they will have gone very far in their perusal of these books, they will discover not only that the whole subject is highly controversial, but an amount of invective hurled by the various authors at each other which will leave them quite bewildered. An extreme example will be found in the *Encyclopædia Britannica.* According to the writer of the section on heraldry, an astounding number of heraldic symbols and practices are without foundation, and some very pungent observations are offered on most heraldic authorities into the bargain. One infers that this writer's test of authenticity is quite simply whether the matter under review did or did not exist at a very early date in the history of heraldry. It therefore becomes most necessary to sound a note of warning in regard to the super-antiquarian view of the science which is so passionately adopted by certain very learned writers who are experts primarily on quite separate, though closely allied subjects. The most effective way of doing so is to say quite

bluntly that these great and good men have allowed their enthusiasms to lead them into talking sheer nonsense about what they describe as the arbitrary laws devised by seventeenth-century writers in a heraldically decadent age.

Modern heraldry, like many institutions vital to our present complex civilisation, rests upon the support of ritual that is founded in antiquity. Judicial and parliamentary custom and procedure, and the very monarchy itself, are cases in point. But this ritual must be subject to a nice balance between antiquarian exactitude and practical requirements. This means that it cannot remain entirely unaltered throughout the ages.

By the second half of the sixteenth century, what might be called the military side of heraldry had become of less, and the genealogical side of more, importance; it was therefore inevitable that its rules and practices should undergo some changes. If the antiquarians are correct in describing the changes in rules and terminology for which authorities such as Gerard Leigh were responsible as "nonsense language brewed in the post-mediaeval period", then they may equally well so describe Royal Proclamations of various kinds and much of the present-day language of Parliament and of the Courts of Justice. And if it is right to say that Leigh and his contemporaries are to be disregarded on the grounds that they have "failed to reconcile their conceits with the armorial practices existing around them", then it would be equally right to say that Inigo Jones is unworthy of serious attention as an architect because the Queen's House at Greenwich and the Banqueting Hall were not built in the style of the Jacobean period. The truth is, of course, that the purpose of such ritual is to maintain our heritage of tradition in these matters, and this we must do by keeping a certain time-lag in our revision of rules and procedure so that a respectable antiquity is preserved, but not by refusing ever to revise such customs under any circumstances whatever.

The rules and practices prescribed by the sixteenth- and seventeenth-century writers such as Leigh, Guillim and others, suited the conditions of their time and are, in the main, in force to-day; they offered a workable foundation of respectable antiquity for present-day heraldry. Certain of their provisions which have dropped out of use (such as, for example, the

alternative blazoning of the tinctures by reference to the precious stones) may be allowed to disappear, and we might even introduce one or two new rules, where they are required by modern conditions, without losing the essential element of antiquity in the subject as a whole.

But it would be quite absurd to decline to recognise rules on the grounds that they were unknown to Geoffrey Plantagenet or that they would have shocked the susceptibilities of Ingulph the Abbot. Heraldry is essentially part of our system of nobility and it would be idle to pretend—if anybody wanted to pretend —that our nobility is rooted in antiquity. Doubtless a few English, and a somewhat larger proportion of Irish, Scottish and Welsh families can prove a direct descent in the male line from the very earliest time of which there are any records. But in general our aristocracy of to-day dates from the two artistically and commercially very similar periods of Victoria and Elizabeth.

Of the Victorian creations little need be said, and as Osbert Lancaster has pointed out, the Elizabethan nobility were "almost to a man, *nouveaux riches*. In the decoration of their homes, they employed all those symbols of recently acquired culture with a heartiness and abandon which, when displayed by more recent generations, have seldom failed to evoke the polite merriment of the cultured readers of *Punch*. The typical figure of that Golden Age was not, it is sobering to reflect, the dashing cloak-flinging figure of historical fiction, but none other than our old friend Sir Gorgeous Midas".[1]

Due recognition of these facts is of importance for two reasons. First, it clearly suggests that so far as rules for current application are concerned—as distinct from the presentation of the general romantic feeling of the subject—we are sufficiently preserving respectable antiquity if we maintain a time-lag as before mentioned of two centuries or so. Second, it should serve to discourage the commonly found anxiety on the part of the new grantee of arms to find for himself, at all costs, a genealogical link with some existing armigerous family of the same or even similar name. This proceeding only results in the production of a messy and meaningless shield, for the composition of which his descendants a hundred years hence will

[1] *Homes Sweet Homes*, Osbert Lancaster (Murray).

be able to offer no explanation of the slightest interest to anybody. Surely the labour and ingenuity devoted to working out a somewhat vague connection with an equally vague Elizabethan or Victorian, no better than, and possibly not as good as himself, would be better expended upon starting from scratch and devising a new coat of arms, the composition of which will be related to that service to his country for which the distinction was earned, and which will therefore be of pride and interest to his descendants for all time and for reasons which they will be in a position to explain.

The selection of a design for a new coat of arms is largely a matter of taste. Certain modern grants have been criticised by armorists with some bitterness because the principal charge, a telescope or bicycle wheels for example, are anachronisms from the antiquarian point of view. Such charges do not necessarily depart from heraldic tradition. If the knight of the thirteenth century could bear—as he did—water bougets or a beacon on his arms, there is no logical reason why the knight of the twentieth should not bear a centrifugal pump or an arc lamp. It should, however, be borne in mind that the science of heraldry is a method of record and identification *by means of heraldic symbols*, and that whilst these can be supplemented—and even replaced—by "miscellaneous charges", the more one relies upon modern miscellaneous charges, the further one strays from the true heraldic tradition. What unquestionably is to be condemned is that tendency to produce a shield which looks like a railway company's poster or a Picasso painting; such compositions are mere decoration and have no real connection with the art-science of armory.

In considering the question of charges, there is an almost unlimited field for the imagination in the very ancient and popular custom of "allusive" or "canting" arms, by which is meant arms which allude in their charges to the name or profession of their bearer. Examples are where a Mr. Pike bears a fish of that name or where a Mr. Shelly bears shells, or a Mr. Butler, cups. Some of these punning arms were rather far-fetched in olden times, as when the Montagu family displayed three lozenges conjoined in fess to represent a *mont aigu*, the idea being that the sharp points of the lozenges looked like mountain peaks ! Still, the modern banker could

bear bezants as an allusion to the gold coins which he is popularly supposed to handle, and a Mr. Palley could select a field paly without offending heraldic canons or having to fall back upon modern charges. But a brewer would be ill-advised to choose a corkscrew, for instance, as a charge in his arms because by so doing he might mortally injure some future descendant of strong teetotal principles !

One should note that amongst the adepts, the more simple the arms, the greater their worth and the more they are to be envied. The greatest physical and legal battle that was ever waged in the history of heraldry for a coat of arms was fought for a simple gold bend on a blue shield ! The grantee of arms who can persuade the College to grant him just one uncharged ordinary on a plain field will have attained the heraldic Nirvanah. If, however, he insists upon a radio valve or a vacuum cleaner, let him bear it as a small charge on an ordinary or in some other way combined with true heraldic symbols and he may rest assured that he has achieved the modern without doing so at the expense of the ancient.

There is yet another point that is always worth remembering, and that is that complicated and overcrowded designs will add very considerably to the expense of engravings for bookplates, seals and the like. Design will be fully dealt with in Chapter XVII.

XVI

De Mortuis

FUNERALS used to be occasions for heraldic displays in early times. Banners and banner rolls with the deceased's quarterings had a prominent place in the cortège, and eventually the aid of the heralds was sought in arranging funerals which became more and more lavish and magnificent in their pomp and ceremony as time went on. The rage for magnificence in funerals was at its height in the reign of Queen Elizabeth. In 1568, the Earl Marshal issued an order that Garter King of Arms should have the ordering of the funerals of Knights of the Garter and their wives and that Clarenceux and Norroy should make the arrangements for other bearers of arms.

Curiously enough, this was the cause of the end of the powers of the heralds of England, for this order was fiercely resisted by professional painters and undertakers who used to make large incomes out of funerals, and eventually brought an end to the penal functions of the Earl Marshal's Court in the reign of Charles I. This meant the end of the heralds' sanctions, and from that time to the present, the official business of heraldry has been conducted in its reduced sphere unofficiously, without fuss and by general consent, and has thus come into line with the feelings of the times.

An interesting matter in connection with funerals is the custom of hatchments, a study of which is worth while, as an example of the use of heraldic principles for purposes of identification.

A hatchment consists of a large lozenge-shaped wooden frame on which is painted a coat of arms. The coat of arms, in the case of people who are or who have been married, is always impaled with the wife's arms. The background of the arms, that is, the area within the lozenge, is coloured black behind that part of the arms which refers to the deceased. In the case of single persons, the whole of the background would be black.

In the case of a man dying, leaving a wife, the dexter part of the background behind his arms would be black and the background behind his wife's arms would be white. In the case of a wife dying, leaving her husband living, exactly the reverse would take place.

Now where a widower dies, the fact can be seen from the hatchment. In that case the whole of the background would be black, indicating that both spouses were dead. If the arms were marshalled upon a shield, it would be the husband who had just died, his wife having already died, because the arms are on a *shield* and therefore must be a man's arms. If the death was of a widow, the arms would be shown upon a lozenge, thus indicating the death of a woman. As the dexter half of her lozenge, upon which her late husband's arms are marshalled, is on a black background, the husband must be dead too. Fig. 94 shows the hatchment of a married woman, and Fig. 95 shows that of a widower.

Where a man has been married twice, and dies leaving his second wife alive, the following was the method of showing it. In the centre was the deceased's coat of arms not impaled. On the dexter side of the shield was shown a small square parted per pale with the man's arms on the dexter side and the first wife's on the sinister side. Round the first wife's arms, but not down the dividing pale line, was placed a wide black border, thus showing that she is dead. On the sinister side of the main shield was another small square, party per pale as before, but with the second wife's arms on the sinister side of it. Round the dexter side of this square, round the husband's arms, was a thick black border showing that the husband is dead. The background of the hatchment was all black.

In the case of the deceased being a man, his crest was usually shown over his shield, and in the case of a woman, a cupid's head or a bow of ribbon in a "true lover's" knot. Where the deceased was the last of the family, a skull was placed on the top of the shield or lozenge.

Hatchments were made of wood and hung up on the front of the house where the deceased died and, if he died away from home, where he lived. In those days the local painters and undertakers were very prompt with their deliveries of hatchments to the house of mourning. In all probability they had

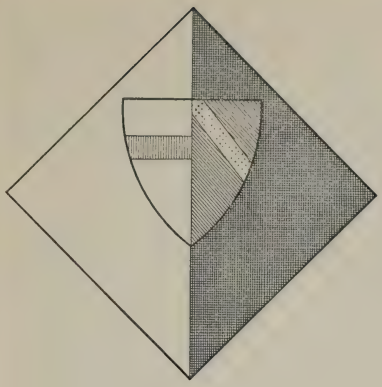


Fig. 94.

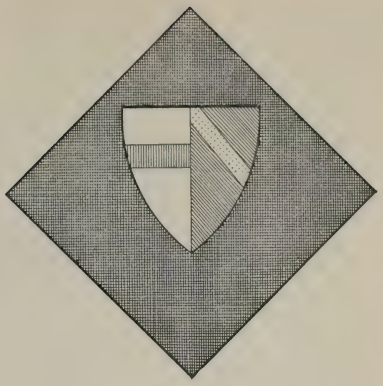


Fig. 95.

hatchments ready for all the arms-bearing families in their neighbourhood, and no doubt their traveller would call within an hour or so of the death with the appropriate hatchment all complete (with the black paint scarcely dry on the proper section of the background) and ready to hang up ! It is sad to think that a more enlightened age should have replaced this pleasing custom with a crape bow tied on to the hall door knocker. . . .

Ancient tombs have much interest for the student of heraldry. They have certain conventions of their own which are worth recording. Only kings, princes and peers were entitled to be represented on their tombs by effigies clad in full armour displaying their full heraldic achievements, but the privilege was extended to knights and gentlemen who had died in battle. If they were killed fighting for the victorious side, they were represented with their swords naked, lying beside them on the dexter side point upwards and with their shields on their left and their helmets on their heads. If, however, they happened to be on the vanquished side, they were represented without surcoats, their swords sheathed, their vizors open and their hands joined on the breast.

Effigies of knights without helm, sword or spurs show that the deceased had been taken prisoner and had died in captivity. Where the knight had been killed or vanquished not in battle, but in single combat, he was shown clad in armour, but with

his battle-axe lying beside him and with his left arm crossed over his right. Many warriors of those times ended their days in repentance in monasteries. This was indicated on the tombs of such people by the effigy being clad in armour only below the waist, and above, in the monastic habit of his religious order.



Armorial Bearings of Marshal of the R.A.F. Sir Wm. Sholto-Douglas, G.C.B., D.F.C., M.C.
Prior to his elevation to the peerage



Charles A. H. Franklyn, Esq.,
(by John R. Sutherland)



Dermot Humphrey de Trafford, Esq.,
(by Gerald Cobb)

XVII

Mediaeval Armour and its Influence upon Design

SOME ACQUAINTANCE with the subject of mediaeval armour will add interest to the study of heraldry, and will enable a more critical appreciation of emblazonments to be exercised. But here again, readers must be warned that there is no subject upon which experts differ so wholeheartedly as armour. We have not attempted, therefore, to weigh the conflicting theories here, but have simply adopted those most generally accepted. Experts who happen to take a contrary view will at least give us credit for having spared them any reference to the Bayeux tapestry—a subject that seems to arouse the darker and more violent side of the armourist's nature.

The earliest form of protective armour consisted of quilted linen or leather, and the use of metal began here extensively with the Norman Conquest. Plate armour was a late development, the earlier forms being first scale armour, then ringed armour and, later, mail. The first of these consisted of metal scales not unlike fish scales, and the second of iron rings, both being sewn to a leather foundation garment. Mail (or chain mail) consisted of interlocked iron rings and as its use developed the whole of the wearer came to be covered by it. The head, on which was worn a padded cap, was covered by a hood which could be thrown back on the shoulders. This part was called the "coif" and left only the face exposed, and the earliest form of helmet was worn on top of it.

At first sight, mail might perhaps seem a superior article to plate armour as being more flexible and workmanlike, but it was in fact more exhausting to wear than plate because its weight could not be so well distributed over the body; moreover, whilst it was a good protection against what coroners call "incised wounds", it was of little use against a good hearty blow from a blunt instrument. Hence its protection was, almost from the beginning, reinforced by the addition of a plate helmet.

The usual Norman helmet was a pointed or conical affair, made up of three triangular plates riveted together; it was in effect an iron hat with a "nasal" or nose guard fastened to the front. This nasal was quite broad and rendered recognition of the wearer difficult. Subsequently ear guards of a similar character were added, and when these were brought round to join the nasal, the *Barrel Helm* had arrived.

The barrel helm was simply a metal hood which completely covered the head of the wearer, and it was provided with a slot or slots for vision, called the "ocularium", and in the lower part there were punched perforations to assist breathing, called the "ventail". In its earliest form it had a flat top, but as the advantage of "glancing surfaces" became appreciated, this gave place to a conical top, and the whole thing then looked rather less like a five-gallon oil-drum cut in half.

The barrel helm did not rest on the shoulders as did the later *Great Helm* (*circa* 1280), and one wonders how it ever stayed

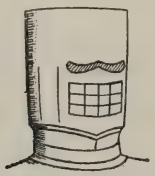


Fig. 96.
Barrel Helm.



Fig. 97.
Great Helm.

in position in the stress of battle, or even on a galloping horse; in fact it evidently was somewhat troublesome in this respect, for it was moored to the wearer by a short length of chain which enabled him to haul it back on board when necessity arose. It must have been a fearful weight on the head when made of metal, but sometimes, certainly, it was made of cuir-bouilli, and in all probability this was the more usual material for its manufacture.

Cuirbouilli, as its name implies, was boiled leather; the hide was cut thick, boiled in oil or water, and then beaten till it became plastic and capable of being moulded. When dry it became as hard as a brick, and it was much used in mediaeval armour and its accessories.

The barrel helm did not survive after about 1280, when the *Great Helm* came into use. This rested on the shoulders, and being firmly anchored fore and aft, was a much more practical proposition. It was still commonly used in warfare during the reign of Edward III. This helm would be quite suitable for the achievements of esquires if anyone preferred its appearance to that of the tilting helm. Some of the later types of it were quite picturesque.

The next change of importance for the present purpose was the development of the *Bascinet* in conjunction with the *Camail.*

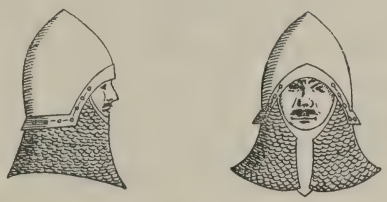


Fig. 98.

The bascinet was a conical metal cap, and the camail was a hood of mail fastened to, but detachable from, the rim of the bascinet and coming down to cover the shoulders. In the later models of the bascinet the sides and back were brought down so as to cover the ears and the base of the skull, and when this was used with the camail complete cover for the head and neck was afforded, and the coif, which served no useful purpose where it was under the helmet and on the top of the head, was entirely replaced. It left the face exposed, however, and the next step was the fitting of a visor to the bascinet. The visor used was a peculiar pointed one, and bascinets so fitted were called "pig-faced" (Fig. 99).

The bascinet was followed by the *Schallern* (Fig. 100) or *Salade* (*circa* 1400). This was a metal hat shaped very like the modern sou'wester, and when worn with a mentonière (Fig. 101)—which was an extension from the breastplate to cover the throat and chin—good protection was afforded. Then the salade was fitted with a visor and the job was pretty complete. As usually depicted, many forms of salade and mentonière look, together, exactly like some form of armet, but in fact,

of course, the covering for the head and for the throat are not connected to one another.

The Armet (Fig. 102) had many variations, but we may take it as being the type of close-fitting visored helmet which covered the head (on which was worn a padded cap) and neck and was joined to the breastplate—by the gorget, as a matter of fact—and which had to be opened before going over the head. In this last respect it differed from the great helm and the tilting helm, both of which went on over the head without being opened. The sides of the armet were commonly hinged to the skull, that is to say, they opened upwards and outwards. A noticeable detail of this type when seen in profile is a flat disc or wheel, rather like the stop-cock of modern domestic plumbing, which projects from the back of the neck. Its purpose is veiled in mystery; it is not a clamp for fastening the helmet together as some writers assert. Other types were hinged just under the ear and held shut by the visor.

The Grid Iron Helmet was a tournament one and was used for the Baston Course. This was a contest fought on horseback, the weapons being hardwood clubs with which the contestants banged away at one another, the winner being he who battered the other man's crest into ruins. The aim was not to unseat or disable one's opponent as was usual in most of these games. The Baston called for more agility and more unrestricted vision than the course with spears, and the helmet used was a large globular one which had no visor, the opening at the face being covered with stout metal bars. This is commonly said to be the helmet used for the achievements of royalty and peers. In actual fact, however, the helmet used for this latter purpose is a heraldic rendering of a funeral helmet. The grid of the baston helmet was much more like that of a modern fencing mask.

The Tilting Helm shown in Fig. 103, which can properly be used on achievements of esquires only, was a very formidable affair which weighed up to twenty or twenty-five pounds. It was rigidly bolted to the body armour, and the design of the ocularium was such that the wearer could only look out upon the world when leaning forward in the attacking position. Probably it is for this reason that some of our best heraldic artists always draw it in this perspective.



Fig. 99.
Pig-faced Bascinet.



Fig. 100.
Schallern or Salade.

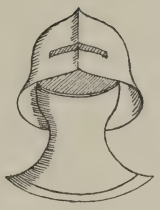


Fig. 101.
Schallern with mentonière.

It is here shown affronté, which is the position that we suggest, later on, might be adopted for it in the case of civic arms; the type depicted is an early and somewhat crude one, but as later developed (see Figs. 111 and 113) it is, we think, the most beautiful of all the helms or helmets for heraldic purposes. The craftsmanship of the old armourers, particularly in the details of their helmets, must be seen to be believed, and we strongly recommend an inspection of the armour in the Wallace Collection or the Tower of London to all interested in heraldry or modern metal working, as well as to the amateur armourist.

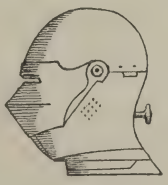


Fig. 102.
Armet.

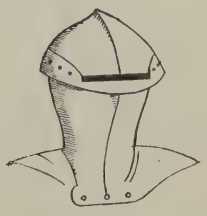


Fig. 103.
Tilting Helm.

It will be seen from the foregoing that esquires have a wide choice in the matter of helmets for their achievements, baronets and knights some choice, and peers none.

The esquire alone can use the closed tilting helm, and he can also use any type of helmet which is a closed one or which has a visor that can be closed.

The baronet or knight must use some kind of helmet or helm that has a visor that can be shown in the open position; in practice this limits him pretty well to some form of the armet, though the use of a combination of salade and mentonière, while not strictly speaking a helmet, could not be considered seriously incorrect.

Originally a rule operated as to the number of bars to be shown on the grid-iron helmets of peers, but this, together with those in regard to their embellishment with gold and silver, are seldom observed in practice.

Within the scope allowed by the rules of heraldry, the type of helmet used is a matter of taste. These rules are undoubtedly not very good ones, for they are unnecessary in some respects; if an esquire is to have a closed helmet, a knight or baronet an open one, and a peer a barred one, then no useful purpose is served by prescribing which way they are to be turned, as they would be quite distinct from one another whichever way they were shown; moreover, the choice of the open helmet as the one to be shown affronté is particularly unfortunate, as it is exceedingly difficult—if not impossible—to make an intelligible drawing of an armet in this perspective, whereas the closed helmets can be drawn perfectly well from this viewpoint. Difficulties also arise, as will be seen later, with crests as a consequence of this rule.

The late G. W. Eve, probably the greatest heraldic artist of our time, goes so far as to suggest that "it will in most instances be possible to ignore these rules, for the bearer's rank will usually be sufficiently indicated in some other way", and Franklyn suggests the same thing, but we find it difficult to accept the principle involved, which is that rules may be ignored if they create difficulties. We agree, however, that they should be changed, and in the meantime that, so long as the essentials of them are observed, technical infringements, made for good reason, are not to be discouraged; for example, as will be shown

later, it is sometimes desirable to show helmets turned slightly from the strictly correct position. It is certainly far better that intelligent but harmless liberties of this kind should be taken rather than use in the correct position hideous and quite impossible helmets which obviously no human head could be got into, or which when placed in position would necessitate the wearer looking out through a slot in the neck, like the player taking the part of the front legs of the pantomime horse. An examination of the achievements in any Peerage and Baronetage will afford numerous examples of these.

Coming back, now, to the transition from mail to plate armour, the weakness of the former being, as has been said, its



Fig. 104.

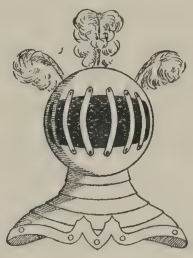


Fig. 105.

Impossible helmets, from a Peerage of 1826.

inability to afford protection from heavy blows from such weapons as the mace, it is but natural to find that the parts of the body first to be protected by plate over the mail were those most easily injured by this form of attack, that is to say the elbows, knees and shoulders. The use of plate was then extended to cover the front of the legs, and having progressed so far, the transition to a full suit of plate armour was a natural consequence, and from about 1415 plate armour held the field.

Many heraldic terms are the same as those used to describe particular parts of a suit of armour; for example, the vambrace was the covering of the fore-arm, the jamb the part of the leg covering below the knee, and the crinet (c.f. crined) the armour covering the charger's mane.

The mediaeval shield was not, as is commonly supposed, made of metal. It was more often made of cuirbouilli and

wood, and this fact is of interest to students of heraldry by reason of its influence on the structural stiffening of such shields, which is the origin of many of the ordinaries, such as the saltire, the chevron, the fess and the pale. The Norman shield was kite-shaped, that is to say narrow in proportion to its length, which was sufficient to cover most of the body and the left leg of the bearer when mounted. It was usually bowed in horizontal section, and its surface was decorated with geometrical patterns—which, in general, expressed its structure, and with strange birds and beasts—which, in general, expressed nothing at all. As time went on, however, and it became increasingly difficult to recognise the physical characteristics of the armoured warrior, he came to be known by the devices on his shield, and these, then, became systematised.

By the fourteenth century the long kite-shaped shield was uncommon, and the short pointed one (called "heater-shaped") came into general use; it was sometimes made with a notch near the dexter chief point to take the lance, and such shields were called "bouché". The shield was slung from the bearer's neck by a thong called the "guige" (often seen in heraldic drawings), and when he was not expecting trouble it hung on his back by this means. When in use it was held by means of loops on the inside, which were called "enarmes". As armour became more efficient the shield became smaller, until finally it was discarded for practical warfare; it continued to be used, however, for jousting, when it was rigidly bolted to the breastplate, and it was also used for ceremonial purposes. Knights banneret carried a square shield, which, by the way, was the usual shape for jousting, and the ceremonial shield was all sorts of shapes.

It will be seen, therefore, that there is ample scope for fancy in the shape of the shield to be used in an achievement. Some very learned authorities on heraldry, without claiming that there is any law on the subject, are inclined to be scathing at the expense of those who go in for a decorative shape for their shields, even a bouché shield being regarded by them as not quite the thing. It is suggested that these authorities, while heraldically fine technicians, are not so strong on the artistic side of the business, and that the fact of the matter is that what is or is not a proper shape for the shield depends upon

the treatment of the achievement as a whole, as well as upon the charges which the shield is to bear and the variety of its field. Certainly a fanciful outline should not be adopted for the shield if this would result in effective distortion of established proportions, or in dissimilarity in the size of charges that should be similar in that respect. But subject to these savings, there is no reason why a decorative treatment should not be given to the shield as well as to the mantling and scroll, if this effect is desired.

The mantling, or lambrequin, was originally a piece of leather or cloth which covered the top of the helmet and flowed down from it. Jousting armour commonly carried pegs on the shoulders to which, it is believed, the mantling was hooked. Its function in relation to the helmet was the same as that of the surcoat in relation to the body armour, that is to protect it from the heat of the sun, which could render it intolerable to the wearer, or from the rain, which would cause rusting up of the essential moving parts. It may be taken, for our purpose, to have been of the principal colour and the principal metal of the arms, the colour being always on the outside and the metal on the inside because gilt or silver would not stand up as well to the weather as would the pigments. As with the surcoat, as time went on its decorative function became of more importance than its practical utility, and more often than not a purely conventionalised form of it, which bears no resemblance to the original article, is used in emblazonments. Who it was that started the idea—which practically all writers have copied without a thought as to its absurdity—that mantlings are drawn in this way with the idea of representing tears and cuts in them received in battle, we don't know, but he must have had many a good laugh, since, at the success of his leg-pull!

It is a matter of choice which of the two representations is used, but it should be quite definitely one or the other; if the conventionalised form is used, then it should be frankly decorative and should properly balance the achievement as an artistic whole; otherwise it should be drawn to look like what the mediaeval mantling really was. To make proper use of the conventionalised form calls for no small understanding of the principles of design and very considerable talent in their execution; a glance through the more commonly used reference

books will show numerous regrettable examples of this form of mantling.

The crest originated from the custom of painting the principal device of the shield, first on the front of the helmet, and then on the fan-shaped pieces of metal with which its crown was adorned. But so far as we are concerned with it, it was a figure, usually of an animal or part of an animal, modelled in the round from cuirbouilli and fixed to the helmet's skull. The important part about all this is that, as stated, *it was modelled in the round*, so that it could be viewed equally well, though presenting a somewhat different appearance, from different directions.

Now it is perfectly obvious that anybody fixing a crest of this sort on the top of a helmet would do so in such a way that it faced in the same direction as the helmet on which it stood, and it is clear, therefore, that the perspective in which the crest is depicted must be related to the perspective of the helmet.

Originally it was allowable to face the helmet of the achievement in the manner best suited to the crest that went with it, but then the present rules were introduced requiring the helmet to be faced in accordance with the rank of its owner, and this, in many cases, requires a perspective totally unsuitable to the crest if drawn as it would appear as a charge on the shield; the majority of animals used as crests are blazoned as statant, passant, rampant, courant or trippant, and this immediately creates difficulties for the artist dealing with an affronté helmet. G. W. Eve has often solved this problem with complete success by a process which is known in connection with motion-picture settings as "cheating", which consists of slight alterations of the positions of objects relative to one another, so that the required effect is obtained without the modification of the strictly correct positions being noticeable. But quite substantial and noticeable variations of positions are justifiable so long as the blazon remains clear. For example, a statant guardant crest can be turned 45 or 50 degrees without any possibility of its looking like anything else, and a knight's or baronet's helmet can be turned quite a bit before there is the slightest danger of its looking like that of an esquire (apart from the fact that one is open and the other closed); and in

the majority of cases, by such means, the absurdity of a lion (apparently bored by the combat in which his knight is engaged) standing sideways to admire the scenery, like a dog riding in a motor car, could have been avoided.

But even greater absurdities will be found without difficulty in the objects chosen for crests. In one extreme case the feat of some remote ancestor, in writing out the whole of the Lord's Prayer on a penny, is kept alive for posterity by blazoning "a penny upon which the Lord's Prayer is written" as being held by the crest—a nice problem for the printer; and in another an Anglo-Indian general has adopted for his crest the épergne presented to him by admiring friends on his departure from Bombay. But combinations of objects are very commonly found which couldn't possibly have been borne on top of a helmet at all without resort to some complicated development of Radar, as yet undiscovered; for example birds flying over objects, and hands pointing to stars. A quite cursory examination of any Peerage and Baronetage will disclose great numbers of these; many of them are of quite respectable antiquity, and the explanation of these probably is that the bearer's original achievement was without a crest, and these devices were badges, properly belonging to the family, which were claimed and accepted as crests at the heralds' Visitations. It is to be observed that whilst originally it was a mark of distinction to have a crest as well as arms, this position is now somewhat reversed because no arms have been granted without a crest for some two hundred years or so, and consequently to be entitled to arms but no crest means that the arms are certainly more than two hundred years old.

The crest-wreath and the orle are confused in a great many textbooks; some use the term synonymously and others just give illustrations of orles and call them crest-wreaths. In fact they are two totally different things. The word "orle", as Guillim says, is derived from the French *oreiller* meaning a pillow or cushion, and what the orle was in effect was a cushion worn round the open bascinet to support the barrel helm when this was worn over it, and to insulate it as much as possible from blows delivered on the outer helm. When this is understood, the use of the same word to mean a border just within the outer edge of the shield becomes comprehensible.

The crest-wreath, on the other hand, was not worn well down on the helmet, as the orle was, but round the skull of it, at the base of the crest. It is important to remember, when drawing it, that it was a soft, circular wreath of twisted silks and not, as the majority of drawings would suggest, a short length sawn off a barber's pole. It did not support the crest, it was just worn like a "favour" round its base—and in fact it very often was some article of clothing belonging to the knight's current lady, like the red sleeve of the Fair Maid of Astolat which Sir Lancelot wore on a celebrated occasion.

The common practice of depicting crests, when used without their helmets, as standing on the wreath (in such cases almost invariably the barber's pole model) appears to be entirely wrong; the wreath is not part of the crest—although it is invariably carried below it, except where the crest arises from a coronet or "châpeau" when the Grant may or may not specify a wreath—and it is not, ordinarily, blazoned as such, any more than the helmet is. Admittedly crests are occasionally blazoned as "upon a wreath of the colours", but it is submitted that nine times out of ten this is just incorrect (because superfluous) blazoning. If, however, in the tenth case it is correctly so blazoned, then that particular wreath is not being used in the ordinary way and is part of the crest, and is not a crest-wreath in the true sense. Maybe it is a true barber's pole. . . .

Crest-coronets are simply certain charges which are so called when they are employed as part of the crest; when so used, the crest issues out of them and no crest-wreath goes on the helmet unless so specified in the Grant. They do not indicate any particular rank and may be borne by peers or commoners. It is understood that the College of Arms is not disposed to register them as part of the crest on new achievements, save perhaps in exceptional circumstances.

They are of the following kinds:

The Ducal Coronet. This is similar to a Duke's coronet of rank in a general way, but it shows only three leaves.

The Naval Crown. This bears on its rim sails and sterns of ships.

The Eastern, or Antique, Crown. This bears an indefinite number of triangular points.

The Celestial Crown. Similar to the above, but the points are narrower and longer, and each is charged with a small star.

The Crown Vallery. From the rim of this rises a number of stakes, shouldered at the base and pointed at the top, representing pallisades and looking rather like the units of vair.

The Crown Pallisado. Rather like the above, but the stakes taper from top to bottom, and each is fixed separately to the rim by a clearly shown rivet.

The Mural Crown. This is drawn in a variety of ways, but the essential point is that it looks like a wall, and is nearly always embattled. It can't be mistaken.

The Châpeau. A velvet cap, with turned-up edges of some fur, usually ermine, pointed at the ends. Unless otherwise blazoned it is taken to be gules and ermine.

Animals shown wearing these crowns round their necks are blazoned as "gorged" or "collared" with whatever crown it is, but in the case of the ducal coronet they are blazoned "ducally gorged". We used to think, long ago, that this meant that the animal had been eating dukes in large numbers, but it doesn't.

The mural crown was originally used for the crest of soldiers who had distinguished themselves at a siege. Now it is found in most civic arms. Similarly the vallery and pallisado crowns were used for soldiers who had forced the enemy's defences, the naval crown for distinguished sailors and the eastern crown for Empire builders of various kinds.

It is to be observed that there cannot be a crest without armorial bearings, whilst there can, as we have seen, be armorial bearings without a crest.

An example of nine different interpretations of the same armorial bearings will be seen in Figs. 106 to 114. The achievements depicted were designed at various times for various purposes, and whilst they all belong to the same family and are all heraldically correct, they differ substantially in treatment. In regard to Figs. 106 and 107, it will be seen that whilst there are distinct differences in detail, they are definitely similar in style. The former is from a book of reference and we are unaware of its origin, but the latter was executed by the artists

of the College of Arms. We take it that these two designs make no pretence to artistic merit but are in the nature of "blue prints" of the blazon. It is probably not fair, therefore, to criticise them as specimens of heraldic art, but for the purpose of comparison with the other seven, it will be useful to examine them from this standpoint.

In both cases, it will be noticed that no attempt is made to deal with the problem presented by the relation of the crest to the affronté helmet. The stag stands frankly at right angles to the direction in which the helmet faces, but as it happens to be "at gaze", the result is not so ridiculous as it might otherwise be. The difficulty of fitting the three stags round the chevron without making them unduly small is met in the first case by flattening out their antlers like the funnel of a Thames tug going under Westminster Bridge at high tide, and in the second case by shortening their necks and legs so that they look like horned sheep of some kind. The helmet in Fig. 106 is particularly vile; it offers no suggestion as to how a human head is to be got into it, and the visor appears to have been removed and hammered flat on an anvil so that its pivots—which should fit somewhere about the wearer's ears on the sides of the helmet—are brought round to the front. As shown, it just couldn't work. The crest-coronet is far too big, and the helmet will disappear inside it as soon as the mantling stops blowing about. In Fig. 107 the helmet is somewhat better. It bears a definite resemblance to something that might have been seen on the head of a mediaeval warrior, but it even more strongly suggests the head-gear of a modern diver; we might, perhaps, admit a certain propensity on the part of the bearers



Fig. 106.

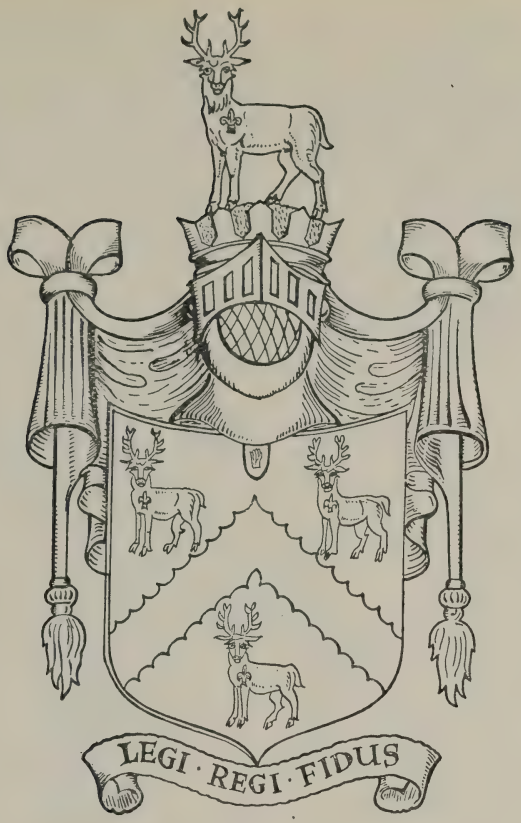


Fig. 107.

of these arms for getting into deep water, but we doubt if the artist really intended to express this. The mantlings used in both these examples are uninspired and uninteresting.

Fig. 108 is a drawing from a photograph of a page in a presentation book which was executed by the artists of Ulster King of Arms of that time. The original is most beautifully illuminated, but whilst the design is well up to the best standards of the particular period, it leaves much to be desired from the viewpoint of the present more enlightened age. The rococo edging given to the shield results in an absence of contrast between its outline and the mantling, which makes the whole thing look fussy.



Fig. 108.

The mantling is uninspired in its meticulous symmetry; there is nothing of a high-spirited flourish about it. It is limp-looking and at the same time suggestive of two pieces of artificial seaweed painstakingly bent into position and hooked round the ends of the scroll to keep it in position. The helmet is a serious rival to those in Figs. 106 and 107; it is not good mechanically; it is the wrong shape and much too wide for its depth. On the whole, one may say that this achievement is an example of first-class Victorian craftsmanship, but of indifferent art.

Fig. 109 was designed for a bookplate. It is on unusual lines and is in every way an artistic production. The artist has done some "cheating" with the crest and helmet, the former being turned a little to the front (i.e. the direction of the helmet) and the latter to the dexter (i.e. the direction of the stag); the individual adjustments are not very noticeable, but the general effect is much improved by them. The helmet is a good shape, the stags are good, and the realistic type of mantling lends an elegant appearance to the whole. The "neck" of the helmet is, however, too long, and the chevron rather

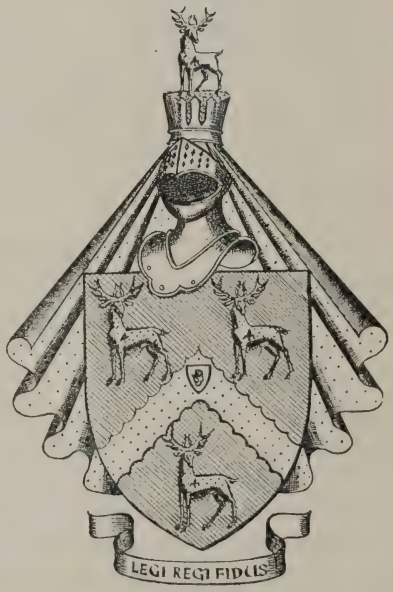


Fig. 109.



YACHT RACING FLAG
Bearing the Arms of Dermot Humphrey de Trafford, Esq.
(By Herbert J. Powell)



The Armorial Bearings of
RICHARD CAMPBELL ANDREW BRANDRAM
M.C. Major the Royal Artillery
and of
LADY KATHERINE BRANDRAM
his wife daughter of H.M. King Constantine of Greece

College of Arms
London.
7 April 1948.

Gerald W. Wollaston
Norroy & Ulster King of Arms.

(*Impaling the Royal Arms of Greece with those of Denmark in Pretence*)

small.[1] The artist was George McCann, of Belfast, who also is responsible for Fig. 111.

Fig. 110 is the work of Charles Owens, of Belfast, as is the achievement shown in Figs. 112, 113 and 114. It is of very similar character, the main difference in design arising from the requirement that the mantling should not be of greater length than these accoutrements used, in practice, to be. This stipulation, obviously, created something of a problem, for a short mantling of this kind unless hooked up in the manner of Fig. 107 (which was not desired) would, in the ordinary way, disappear almost entirely behind the shield, or, if extended in the manner successfully adopted in the longer mantling used

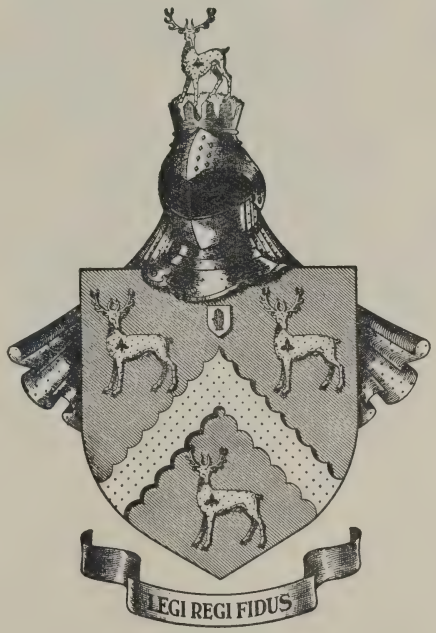


Fig. 110.

[1] It is a very common error to draw the helmet and gorget as if they were a human head and neck (vide previous observations in re pantomime horse). In fact this type of helmet was padded inside and did not fit tight. Assume two inches for padding and space between inside of metal and wearer's head all round; therefore "jaw" of helmet is two inches below jaw of wearer; therefore "neck" (i.e. gorget) of helmet is two inches shorter than neck of wearer, which disproportion is emphasised by gorget being, also, *wider* than neck.

in Fig. 109, result in the whole being top-heavy. As will be observed, the difficulty has been most skilfully met by bringing the helmet right down on to the shield, and flaring the mantling. The artist's specialised knowledge has borne fruit in the detailing of the helmet. This is an honest-to-goodness armet, and one of the hinges which enables it to be opened, and the joint at the front, can be discerned, with the pivot of the visor coming just



Fig. 111.

behind the hinge, so that when the visor is down it will help to hold the whole thing shut. The construction of the gorget, and its separate parts, can also be seen. Other points of difference are—a slight additional "cheating" of the head of the crest stag, and, as compared with his colleagues on the shield, a slightly more truculent and stable stance, a somewhat more acute angled chevron, and an alternative placing of the baronet's escutcheon.

Fig. 111 is equally satisfactory, though quite different in feeling to Figs. 109 and 110. The crest presented no serious difficulty, the achievement being that of an esquire, though perhaps a little "cheating", between the head (only) of the crest stag and the helmet, would have been an improvement.

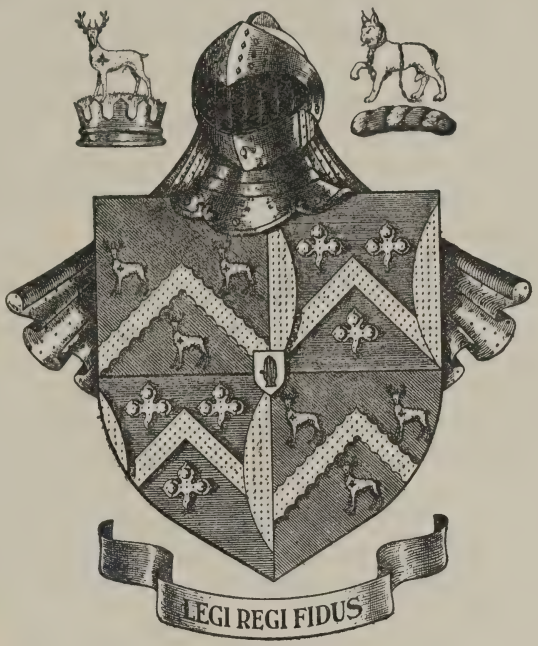


Fig. 112.

The helmet chosen is a jousting helm, and it is drawn accurately to type, its simple mechanical structure being clearly indicated and its massiveness and weight well expressed. The whole makes up a well-balanced achievement of conventional book-plate proportions—that being the purpose for which it was designed. The only faults we can find are that the attachment of the mantling to the helmet is a little indefinite, whilst the chevron is too thin and too flat.

Fig. 112 shows the same family arms quartered with that of an allied family. The same helmet and mantling is used as in Fig. 110, the production being the result of an experiment with

certain tricks with the drawing rather than a serious attempt at design.

The outline of the shield, and of that part of the helmet which overlaps it, was traced from the drawing for Fig. 110 on to a piece of drawing paper; the outline so obtained was then cut out, the quartered arms drawn on it, and it was then pasted over the original shield. A piece of paper was then pasted over the crest, and a new skull for the helmet drawn on this. The two crests were then added to the original drawing and, for no particular reason, a fastening hook added to the helmet. The paper used for the patching was not, as it happened, quite the same colour as the original, and the only particular care taken in the proceeding was to do the pasting without bubbles or wrinkles.

The preparation of copy for block making really belongs later in this chapter, but this experiment is mentioned here as the result is of interest from the point of view of design. In regard to the shield, the usual difficulties arising from the restriction of the 3rd and 4th quarters by the curve of the shield were experienced, and were dealt with by drawing the charges as if the shield had been completely square, then charged, and subsequently cut to shape. This method is quite commonly adopted, and is quite permissible and artistically unobjectionable provided that the charges so cut are not within the category dealt with in Chapter VII under the head of "Miscellaneous Charges".

It will be further observed that the common practice of using separate helmets and mantlings for each crest has been ruled out in favour of the more traditional method of showing two crests and one helmet only. The crest which is borne with a crest-wreath is shown with its wreath below it. The wreath *is* a wreath, and not a sawn-off barber's pole. The two crests are well placed.

Regarded as an artistic whole, it has not the merits of Fig. 110. Though the helmet, mantling and scroll are exactly the same, and the shield is, almost to a hair's breadth, the same size and shape, the removal of the crest off the helmet and the substitution of the quartered shield has resulted in the loss of the simple elegance of the original, from which it was made up.

It is, indeed, fairly evident that any attempt to substitute a quartered shield for a fairly simple unquartered one, without any modification of the remainder of the achievement, is unlikely to produce satisfactory results. As we have suggested earlier, the various components of an achievement should be designed with regard to the artistic treatment of the whole. A quartered shield is always apt to present a somewhat "tatty" appearance, and this may well be accentuated by a mantling that is not suited to it.

We might, perhaps, digress here to offer the opinion that while a quartered shield is, in general, more interesting from a heraldic point of view than an unquartered one, the latter usually looks better, and is a much more practical affair in everyday use; where the shield is unquartered, the achievement can be reduced to very small over-all dimensions without loss of essential details, which is often helpful in the case of armorial seals, table cutlery and suchlike.

Fig. 113 shows an esquire's arms quartered with two crests. The shield is drawn in a couché position, which enables the helmet to be brought right down on it without obscuring or



Fig. 113.

crowding the charges, and some clever cheating has been done with the stags on the 1st and 4th quarters. These charges appear to be exactly similarly disposed about the chevrons, and to fit perfectly in the spaces for them. In fact, however, the two above the chevron are slightly lower and further apart in the 4th quarter, and the fact that the hind legs of the third would be cut by the curve of the shield is rendered quite unnoticeable by the drawing of the mantling at that point.

Note also the careful positioning of the crests, one slightly higher than the other, and the way in which the mantling has been carried over and above them, behind part of one and clear of the other. They are not floating in the air, nor entangled in tropical undergrowth nor yet standing on something too frail to support them; they are most successfully tied into the design which forms an excellent example of well-balanced asymmetry. The detail of the charges and the shading of helm and mantling display remarkably fine craftsmanship which has given this print from a line block many of the qualities of an engraving. The artist is Charles Owens of Belfast, and the only offensive observation that occurs to us is that he has forgotten the shading of one trefoil and the dots on the gold of the crest-wreath.

Fig. 114 shows a baronet's achievement having the same shield. It will be seen that the artist uses a similar helmet to the one he drew for Fig. 110, but the hinge is here represented as being on the inside and is indicated by the rivets attaching it. The treatment of the crests is very similar to that in the previous design, but the mantling is markedly more asymmetrical and rather more crisp and alive. Note also the arrangement of the scroll and the somewhat different lettering on it, which we prefer. As "copy" for reproduction, the drawing has all the good points of Fig. 113, and the whole thing is, in short, excellent.

Many readers, no doubt, will wish to give practical effect to their studies by designing their own achievements for use as bookplates, and so on. There is no better way of consolidating one's heraldic education, and a great deal of interest and amusement is to be derived from so doing. But unless the reader or his artist has some knowledge of drawing for reproduction—which involves some understanding of the printing methods

concerned—the results are likely to be disappointing. For those who have not this knowledge, what follows will, we think, be helpful.

It is essential, in the first place, to decide which reproduction method is going to be used, for upon this depends the kind of drawing that is to be made.

The finest method of all is printing from a hand-engraved copper plate. This is, however, an exceedingly expensive pro-



Fig. 114.

ceeding, and will cost, for the plate alone, apart from any cost of the original drawing and subsequent printing, somewhere about £30.

This method differs from the others to be described here in that the lines to be printed are cut on the copper plate by hand with a sharp tool, and are not produced by chemical etching. Lines printed from a plate cut in this way have a peculiar beauty and character of their own, which is not obtainable by any other means. The engraver must, of course, be a craftsman

of the highest order, and the artistic merit of the finished reproduction will depend upon him as much as upon the artist.

The drawing prepared for the engraver must be of the same size as the plate is to be, which means that the artist, like the engraver, will have to work with a magnifying glass.

Printing from the plate is accomplished by inking it all over, and then carefully wiping it so that the ink remains only in the cut lines and not on the surface. The paper is moistened and applied to the plate under great pressure, so that it picks up the ink from the cut lines. The deeper the line is cut, the more ink it will hold, and, therefore, the heavier line it will print. In each print, the plate must be inked and wiped anew. This form of printing, where the design to be printed is below the surface of the plate, is called intaglio printing.

In the eighteenth and nineteenth centuries, any number of books were furnished with illustrations printed in this way, and almost all bookplates were so printed; the reader will, therefore, experience no difficulty in finding examples to study, if he wishes to see what the results of it are like, but it is such a costly method of reproduction that we think it will have little appeal, and we do not recommend it, to the inexperienced experimenter.

The nearest process to hand engraving is, for our purpose, flat plate photogravure. This, like the other two we will here mention, is a photographic process, and, accordingly, the drawing to be reproduced can be drawn three or four times the size required. The design is photographed on to the copper plate, and then etched therein by acid. These lines, when finished, can be deep or shallow, and it can, therefore, print lines heavily or lightly inked. This fact should be kept in mind when executing the drawing, as well as the suggestions, applicable to fine line drawings, which we will make in relation to line blocks. Reproduction by this process falls short of that by hand engraving, by reason of the fact that the chemically-etched lines do not possess the characteristics of those cut by a tool pushed into the metal.

The commercial use of flat plate photogravure is very limited indeed, and before embarking on a drawing designed for reproduction by this process, the reader is advised to find a block-maker who will undertake the job, and ascertain what his

charge will be. This is not likely, at the present time, to be materially less than that of hand engraving, and we consider the next two processes here described will be found more suitable for the amateur experimenter.

The half-tone process operates by the use of a half-tone screen, which is, in effect, a glass plate ruled with lines (75 to 200 to the inch) at right angles to one another. This, when interposed between the lens and the photographic plate, breaks up the tones of the picture to be reproduced into dots of different sizes. These are reproduced on a copper plate by chemical etching, and this plate then prints the picture in dots. The blacks are made up of dots which are so large as to run together, the greys of dots which are smaller and show white between them, and the whites of dots which are so small as to leave the general appearance of the area they cover white. If you want your whites very white, the dots on this part of the block can be cut away for you.

If a coarse screen (say fifty or sixty lines to the inch) is used, this dot structure will be pretty obvious (see any newspaper half-tone), but with a fine screen (say 100) it will not be obvious at all. With a finer screen (say 130) ordinarily good eyesight will have difficulty in discerning it, and if a substantially finer screen than that is used, it will not be disclosed without facilities denied to patrons of the Windmill Theatre.[1]

But whether a fine or a coarse screen is to be used in making the block must depend upon the paper on which the reproduction is to be printed. Blocks made with fine screens are only suitable for use on art paper (such as is used for periodicals such as *Vogue*), and a coarse screen will give very much better results on coarse paper. Very fine mat art paper, suitable for 150 screens, is obtainable—if you don't like a glossy surface—but it is difficult to get just now.

The ideal "copy" for the half-tone process, from our point of view, is a wash drawing in monochrome, and if your achievement is done in this way, the half-tone process is capable of giving you quite perfect reproduction at the cost of a few pounds.

To get the best results from your wash drawing, however, bear in mind that the tendency of the half-tone process is to

[1] "Aids to vision are prohibited." (Windmill programme).

flatten out the picture, so avoid too many and too delicate gradations of tone. Indian ink or poster colour, or Chinese white mixed with lamp black, is a good medium, and oil monochrome is satisfactory if the colour is mixed so that it will give a dull surface. Water-colour washes do not give the best results.

As a matter of purely personal taste, we prefer line drawings rather than wash drawings of achievements as a general rule, but the most beautiful bookplate we have seen was a half-tone from a wash drawing, by Eve, and we recommend experiment in this direction by those so inclined.

If you like working in charcoal or conté crayon, the half-tone process will reproduce this admirably by means of an Erwin or a mezzo screen. These produce a peculiar dot formation, and when such screens are used, and the background etched completely away on each side of the line, the result has all the characteristics of conté done on rough paper. A block treated in this way is called a "deep-etched cut-out half-tone".

This process will also reproduce a coloured drawing in a manner that will be practically as good as a photograph taken on pan film with a suitable filter. It will, in fact, make a fair stab at reproducing anything.

The copy least suited to this process is a line drawing, of which the feature is very fine detail, and having regard to what the much cheaper line block can do in this direction, it may be said quite definitely that half-tone blocks should not be used for such work.

High class colour printing is commonly done by means of these half-tone blocks. Any gradation of any colour is made up of a blend of yellow, red and blue. Moreover, the yellow, red or blue content of, say, a painting, can be separately photographed by using filters which exclude the unwanted colours. In this way, three half-tone blocks are made, one of which will be printed with yellow, one with red, and one with blue ink, showing the yellow, red and blue content of the painting; and when these are printed, one on top of the other, the painting will be pretty faithfully reproduced. In the best work, a fourth block, printed in grey or black, is used. This provides a quality otherwise lacking, but a considerable amount

of very highly skilled re-etching of the blocks is required for the best possible results.

In this country, fine screen half-tones are always made on copper; on the Continent zinc is commonly used.

The half-tone is a form of relief or letter-press printing, though this is not immediately obvious from its appearance.

The line block is almost invariably made in zinc, and is commonly called a "zinco". It is easily identified as something for letter-press printing, as the printing areas stand out in bold relief from the parts which are not to print.

The proper copy for a line block is a line drawing done in Indian ink with pen or brush, or a combination of both. White paper should be used, and a smooth surface which will not spatter the pen helps.

Technique for line-block illustrations can be anything from the "infinite capacity for taking pains" of Aubrey Beardsley to the few expressive lines of Fougasse, or the fluent brush-work of Low. For the sort of thing we want, it is useful to examine the advertisement and other drawings of Arthur Ferrier, and artists like him.

The drawing, like that for half-tone work, can be made any size convenient to the artist, and reduced to the required dimensions in the photography. It is usually considered that it should not be more than two or three times the size required, but, in fact, it can be considerably larger than this if the artist keeps in mind the effects of reduction. The drawing for Fig. 110 was about five times as large, but considerable experience is necessary if this liberty is to be taken, and blockmakers sometimes make an extra charge for so much reduction.

Draw only clear and perfectly black lines, taking care to keep the drawing "open", that is to say, not to run the lines together. If details are drawn without regard to the effects of reduction, delicate pen work will reproduce as dirty and meaningless messes.

It is very helpful to examine your work as it progresses through a reducing glass; if you can't get hold of one, you may find that the bottom of one of your thick tumblers works very well in this way.

Accidental blots can be painted out with process white, and corrections or alterations can be made quite simply and

successfully by pasting over the part to be corrected and redrawing. The shadows which may be thrown by the edges of the pasted-on bits will not reproduce; we have heard the contrary said, but such is not our experience, though we admit that, to be on the safe side, we don't use thicker paper than is necessary for the purpose.

In this connection, we would refer back to Fig. 112 for which the copy was pasted up. It will be seen that, so far as reproduction is concerned, it was quite a successful piece of patchwork, but, we repeat, we don't recommend that sort of proceeding as a method likely to produce the best results from the artistic point of view.

Pencil marks should not reproduce, but we have seen instances where they appear to have done so, and we advise the use of the rubber. Directions to the printer on the drawing are best written lightly in blue pencil.

Your blockmaker can play all sorts of tricks if you desire it. For example, he can reverse the whole business so that you will get white lines on a black ground, or he can tint parts of the drawing or the background, and so on. He will supply charts of these mechanical tints from which you can choose—they consist of fine dots or lines—but bear in mind that the tint will be exactly the same as on the chart, irrespective of reduction.

If you want the best of both worlds, you can have your reproduction done by a combination of half-tone and line blocks; but all these tricks cost money, and are rather "hit or miss" for the inexpert.

Line blocks made in copper are said to be capable of producing finer work. Such blocks, however, cost at least twice as much as zincos and the latter are capable (see Fig. 113) of as fine work as is likely to be required for our purpose.

Zinc blocks are extraordinarily cheap—they cost to-day 13*s.* to 20*s.*—and having regard to the excellent results obtainable, this process of reproduction is the ideal one for heraldic experiments in printing.

Finally, in regard to design, we would offer two suggestions. First, heraldic emblazonments, whether in the form of bookplates, stampings on note-paper, or achievements on panels of motor cars, should be sufficiently large to enable the various

charges to be readily seen for what they are. It is false modesty and utter fatuousness to show these things so small that no one could say whether the charges are leopards or lizards, deer or dachshunds; the note-paper of government departments affords an excellent example of heraldry reduced to complete meaninglessness—doubtless with the object of matching the general run of the communications to be written thereon.

Second, in regard to bookplates, we suggest that a script type-face should not be used for printing the owner's name. If the plate is hand engraved, then the name will, naturally, be engraved also, and it is natural and fitting that it should be *engraved* in script.

But when a half-tone or line block is used, script type, which we cannot but regard as bogus engraving, is quite out of keeping with the rest of the work. Some of the modern scripts, such as those in the Madonna series are not so open to this criticism and are recommended as an alternative. If a Gothic type is desired, an easily legible one such as Tudor Black should be chosen, but personally we much prefer good roman or italic capitals. A restrained use of swash capitals, with which some italics (e.g. Caslon, Winchester, Garamond) are equipped, provides a pleasing link with the exuberance of the mantling.

The use of italic capitals calls for care in some cases, as the slope of these letters in certain type faces is irregular, and the juxtaposition of these letters in some names might be unhappy. A's, V's, W's, and sometimes Q's and R's are the letters to be watched. Letter-spacing disguises this peculiarity to some extent, but it will not help where it is very pronounced, as in the case of Garamond or Walbaum.

Baskerville—one of the most beautiful faces—has seven capitals which are almost swash letters in the italic. These are J, K, N, Q, T, Y and Z. This peculiarity may be very happy in some names and very unhappy in others. There are, however, many very charming and suitable type faces—for example, Perpetua, Bembo, Verona, Richmond—where no difficulties arise.

The width of the letters (called their "set"), and, therefore, of the name as a whole, is also a consideration in balancing up the production. Perpetua and Centaur letters are narrow; Times and Baskerville are relatively wide. This book is printed

in Times. Capitals may, with advantage, be letter-spaced (i.e. spaces left between them) where the name is a short one.

It is not safe to trust the average printer to choose your type face for this job; there are some utterly revolting ones (type faces, not printers, of course) in use, and if they don't seem horrible to you now, they will probably disgust you afterwards. If you can't be bothered to study the question and want to play safe, we suggest 12-point Perpetua roman or italic capitals, set close or letter-spaced, according to whether your name is a long or a short one. You won't do much better than this in any case.

XVIII

Tournaments and Joustings

IN ADDITION to some knowledge of armour, this subject is one with which the student of heraldry should have a general acquaintance. To deal at any length with the development of these practices over six centuries during which they were in existence would be beyond the scope of this book, apart altogether from the trifling difficulty that the authors have not the specialised knowledge enabling them to do so. What follows, therefore, should be taken as no more than a very rough outline of these entertainments. Readers who may desire to embark upon a more thorough examination of the subject cannot do better than to try and get hold of a copy of Mr. Clephan's book, *The Tournament*, which is as remarkable for its beautiful illustrations as it is for its text. Needless to say, it is out of print.

First of all it is necessary to distinguish between the *Tournament*, the *Tourney* and the *Joust*. The word "tournament" is used to describe a public exhibition of great ceremony of war-like exercises which included, inter alia, the tourney and the joust.

The tourney, or mêlée, was a contest between teams using a variety of weapons which were usually made of wood. The joust, on the other hand, was a single combat, generally in the form of "courses" (or, as we would say, "heats") between two individuals armed with spears. Something very similar to the joust used to take place also in the course of the battles in mediaeval wars. A gentleman on one side would intimate to the enemy that he would be happy to take on anyone from their side who would come forward for three courses with the spear, to be followed by three wallops with the battle-axe and three stabs with the dagger. If this challenge was accepted, the siege or battle would be adjourned and both sides would gather round and watch the fun, after which the serious business of

the day would be resumed. Oddly enough, it would appear that more often than not these combats proved fatal to neither of the parties concerned.

The fact was, of course, that the efficiency of the armour of the time was much ahead of that of its weapons, and even when it became usual for the form of this challenge to provide for five combats with each of the three weapons the results were no more deadly.

Tournaments, however, were purely peace-time affairs, and included, besides the tourney and the joust, all sorts of other war-like games such as the *Baston*, and contests on foot with pole-axes, maces and other primitive weapons. One of the very earliest of these war games was the *Quentain*. Here a pivoted wooden figure holding a sword outstretched was set up. The object of the player was to charge up to it on horseback and try to prod it fairly between the eyes with his lance; if he succeeded, the figure was knocked over, but if he hit it anywhere off the centre line, the figure swung round and caught him a clout with its sword !

At the time of the Norman invasion, tournaments were well established in France, and the Normans brought them over with them in 1066. Up to the fifteenth century, play was very rough indeed, and not infrequently the conduct of the mediaeval crowd was such as would make the behaviour of the spectators at a Cup Final where the referee was obviously biased seem positively lady-like in comparison. A well-known case in point, that nowadays would almost certainly lead to police-court proceedings, was the affair at Chalons in 1275. Edward I, who was passing through with his followers on his way home from the Holy Land, took part, at the invitation of the Count de Chalons, in a tourney. During the mêlée, the Count fought his way through to the English king and as soon as he reached him he dropped his arms and clutched him round the neck with the obvious intention of chewing off an ear or gouging out his eyes. Edward's supporters resented this palpable foul, and when the English king brought his mace into action and brought the Count to the ground with a resounding crash over the head, the French crowd reacted with equal violence, whereupon the whole of the spectators broke through the touchline onto the ground. This was more than the famous English





ARMORIAL TABLE MATS

From the collection of Terence Gray, Esq., Heraldic Museum, Irish Office of Arms. (By Doria Paston)

archers could be expected to bear, and they promptly let fly with their arrows. As they were capable of firing these missiles at the rate of about twelve a minute and with a force capable of penetrating a three-inch oak plank at fifty yards, it is not altogether surprising that the result of the archers' intervention was the hasty withdrawal of the French crowd and an even hastier declaration that Edward was adjudged the winner.

Similar discreditable incidents had also occurred in England, so much so that Henry II had forbidden tournaments altogether, but Richard I, who was very much the "huntin', shootin', fishin'" type, revived them with the improvement, from his point of view, of a stiff scale of entrance fees payable by competitors to the Monarch. By the fifteenth century, however, stricter rules had been introduced and special armour developed and, although the pointed lance was still being used, serious casualties were few and the tournament had become a much more orderly affair. Towards the end of its career, it developed into more of a pageant and less of a military exercise, but we can most usefully consider it as it was in some of the intermediate stages.

The mediaeval tournament was always an occasion for a lavish display of armorial bearings in all their splendour and its organisation was one of the functions of the heralds. Each tournament began by the despatch of heralds to the Continent and elsewhere to invite entries. All those wishing to compete were guaranteed a safe conduct and some days before the date fixed for the opening of the tournament the knights intending to take part began to arrive, fully armed, with their surcoats, shields, banners and horse trappings adorned with their armorial bearings, and each knight was accompanied by his esquires carrying their master's pennons and lances. As each knight arrived, he was received by the heralds who examined his credentials. On admission, each knight hung up his shield and crested helmet at an appointed place with those of other knights, partly as a sort of advance programme for the public who were allowed to come in and examine the arms to see who was going to compete, and partly for the purpose of collecting challenges. Challenges were made by each knight in person; he would walk round the assembled arms and whenever he saw the achievement of another knight at whom he felt he would

like a smack, he would tap his intended victim's shield with whichever weapon with which he proposed to fight, and one of the heralds, who were all standing by for the purpose, would note it down as one of the items to be included in the programme of events. In addition to these individual contests, tourneys would be arranged, England *v.* France, for instance, or one group of knights against another group, or a challenge from one group directed to "all comers". The rules laid down to govern the actual contests were codified in the reign of Edward V by the High Constable of England, one John Tiptoft, Earl of Worcester, and these rules were also accepted by the French knighthood.

The ceremonial at tournaments was most elaborate and included the blazoning of the arms of each combatant as he entered the lists by the heralds to the flourish of trumpets. One procedure was, one would have thought, sufficient to have made a knight think twice before venturing to present himself as a contestant. Before the bouts began, the "noble ladies" were permitted to visit the show of arms hung up for inspection and challenge, when they could pick out the arms of any knight and accuse him of having betrayed or wronged them in some way in the past. Upon which the unfortunate knight might be challenged by any number of the lady's admirers to *combat à l'outrance*, or even disqualified from entering the lists at all and dragged off to execution. One may well imagine how avidly many a mediaeval vixen would seize this admirable opportunity for getting her own back on some luckless male who had failed to respond to her erotic overtures !

There were almost as many forms of jousting then as there are now of games played with a football, but the main types appear to have been:

(1) Sharp Lance Running.
(2) The Free Joust with coronal-headed spear.
(3) The Tilt, sometimes called "Over the Barrier".

The first of these was fought in somewhat lighter armour than the others, and the object of the contestants was to unhorse one another. The saddle used was very like the modern hunting saddle (as opposed to the "well" saddle used for other

varieties of the joust), and the rider had, therefore, to rely upon the grip of his legs to keep himself on his horse. Jousting armour did not, as a rule, cover the legs—for this reason: the rules allowed attending varlets to dash out and steady their lord when he wobbled in the saddle after impact. This was a tougher form of joust than the other two.

Combats à l'outrance were sometimes fought in this way, but they did not necessarily go on until one party or the other was slain; there was always an umpire who "cast his baton" when he thought things had gone far enough, and there was generally a time limit for the fight.

In the *Free Joust* the spear was tipped with a flat crown-like ferrule designed to give a hold on the opponent's armour without penetration. The horses carried thick paddings of straw on their chests to mitigate the results of collisions, and they were frequently blindfolded and had their ears stopped with wadding. It was called "free" because it could be fought anywhere—that is to say, no sort of special fixtures were required for it.

The variety of jousting called the *Tilt*, on the other hand, called for the erection of a stout wooden barrier (called a tilt), across which the contestants fought. It was about five feet high and so prevented collisions and avoided the danger of unhorsed riders being trampled. Each player charged with the barrier on his left, his spear crossing behind his horse's neck. Tilting armour was therefore heavier on the left side than on the right. Including the weight of its own protection, each horse was carrying about three hundredweight of armour and so they approached one another at a lolloping canter rather than in a furious charge. Still, in spite of the fact that the ground was liberally coated with tan, it could not have been by any means a pleasant experience to be knocked off a cantering horse by the prod of a pole and thrown to the ground in some hundred pounds of body armour. The spear used was a fir pole from about twelve to fifteen feet long and three or four inches thick, weighing about thirty pounds. It was held in a rest—called the "queue"—which was a bar of iron bolted to the side of the breast-plate under the rider's arm, and bent so as to hook over the spear behind the arm and under it in front. The competitor who splintered his spear on his opponent immediately raised

his right arm and let his weapon, or what was left of it, drop. The French King, Henry II, was killed as a result of his opponent failing to do this quickly enough; the splintered shaft held by his opponent entered Henry's visor, and subsequent proceedings interested him no more. The award in jousting or tilting was usually based upon the number of spears splintered, the unhorsing of an opponent counting as three spears. "Fouls" included hitting a horse or hitting the tilt, and "no balls" were given for breaking a spear on the saddle or within a foot of the tip. The introduction of the tilt was successful in reducing serious casualties and it was adopted later for various forms of contests on foot.

The tournaments continued during the reign of Elizabeth and died out in the early part of the seventeenth century. A revival was staged by Lord Eglintoun in Scotland in about 1840, and another of a very accurate and elaborate character took place in Brussels in 1905. Some readers may also remember a revival which was held at Earl's Court in London a few years before the first world war.

XIX

The Modern Use of Arms

THE MEDIAEVAL knight or esquire was in no doubt as to the manner and occasions suitable for the display of his arms—everywhere Sir Gawaine went, his arms were sure to go—but nowadays the question does arise, and anyone contemplating registration might be excused for asking himself what he can do with his arms when he gets them.

We do not realise, certainly, as past generations did, the possibilities of armorial bearings as a means of making more beautiful and cheerful our surroundings and the objects of everyday use, but there are, nevertheless, still many opportunities for heraldic display that are conventional, such as the use of arms on table silver, notepaper and envelopes, seals, motor cars, bookplates, and on private houses.

With the exception of the last two, the usual practice is to use the crest alone, usually mounted on what we have described as the "barber's-pole-model" crest-wreath. As we have pointed out, it is usually wrong to use a crest-wreath without a helmet, but apart from this, it is more correct, and usually better artistically, to use the full achievement for all such purposes.

In regard to the use of arms on private houses, this is most commonly seen in the case of rather grandiose or monumental buildings where they are usually displayed over the entrance door or on gate pillars, but it is seen also on some part of the façade of smaller houses, where, when suitably executed, it looks very well indeed. There are, of course, houses of which it can only be said that the less attention directed to their elevations the better, and in the case of some of these—for example the kind that Mr. Lancaster has christened "Stockbroker's Tudor"—the addition of a coat of arms would, we fear, only add horror to horror; but if our readers are the fine cultured fellows we take them to be they will not be inhabiting such structures.

On notepaper the full achievement should, if possible, be used (or, at any rate, the shield), for the crest alone conveys little information whereas the shield and helmet not only give your correspondent a clue to your name (which your signature, these busy days, most probably does not), but also tell him in what form he should address his reply.

Similarly, if you wish your silver to become family silver then the shield is what matters, for this is where the family is indicated.

Nothing could be more absurd than to suggest that there is anything pretentious or snobbish in using arms in this way, provided, of course, that they are validly borne. The use of them is a hereditary privilege which has been conferred by the Crown, and to establish a right to arms or to use them is no more snobbish than it would be to establish a right to a baronetcy or a peerage, or to use such titles, which, in fact, are granted by the Crown in exactly the same way as arms. The essential characteristic of a snob is that he is a person who is ashamed of his social position and pretends to a higher (or lower) one than his own; and a person who displays his lawful arms cannot possibly be guilty of either of these failings.

Far greater use of arms should be made than at present, and far more people should take the trouble to establish their right to them. What could be more foolish than the custom, on occasions of public rejoicing, of hanging out the flags of all sorts of little-known states—Saudi Arabia, Uzbekistan, Uruguay, Gambia and Guatemala—in which no one concerned has the faintest interest; how much more decorative and sensible would be a show of banners displaying their owners' arms. Again, lord mayors and mayors of cities and towns might well display their arms together with the municipal arms during their term of office, and afterwards adorn the Council Chamber with their shields. High sheriffs, town clerks and recorders of cities all have very high precedence within their areas, and their arms might similarly be used. Such dignitaries would almost certainly be eligible for a grant of arms in one capacity or another.

In their corporate capacity, local authorities should be more conscientious in this matter. It is true that a considerable proportion of their number, if we exclude the very small ones,

have properly registered arms, but a great many use bogus arms of their own invention, and others use devices which do not pretend to be heraldic. This last practice is not, of course, objectionable in itself, particularly when the device is a representation of an ancient corporate seal, but as the Crown has given local authorities the privilege of registering arms, it is fitting that they should do so; and there is the practical advantage that they would have the exclusive right to their lawful arms, whereas anyone may use their device.

The use of bogus armorial bearings by local authorities is, on the other hand, indefensible. The right to grant arms is the prerogative of the Crown, and public bodies should not usurp it; moreover they expect others to recognise their authority and they should therefore be prepared to recognise authority which is in high quarters. From the practical point of view, again, as bogus arms rest on no authority it is never possible to say whether any representation of them is correct or not, and as time goes on there are frequent accidental changes which no one can prove to be wrong.

An example of such accidental changes in perfectly good arms may be found in those of Belfast Corporation, which has recently begun to emblazon its pile vair as "vairy, or and azure" on its transport. Some day someone will point this out to the Corporation—and will be told to mind his own damned business.

An example of the result of invalid achievements may be found in the case of the City of London, which has valid arms but uses a bogus crest and supporters; the former consists of either one or else two wings of a dragon, and no one can say with any certainty which—for neither is right because neither is authorised.

It seems appropriate, here, to refer briefly to the position in regard to civic heraldry.

The more important public bodies, such as County Boroughs, are entitled to supporters, and all are entitled to a helmet and crest. In the view of many people there is something absurd about a corporate body having a helmet, it being argued that it has no head on which to wear it; but for our part, we don't see the force of this argument, for it might as well be said that it has no neck from which to hang its shield. Be that as it may,

the fact remains that they are entitled to helmet and crest, the appropriate variety and position for the former being those of the esquire. It seems somewhat inconsistent that the rules should distinguish with such meticulous care between the various ranks of individuals, and then lump corporate bodies in with one of those ranks; particularly when it would have been perfectly simple to specify, say, a closed helmet affronté for this particular purpose. The matter is not, however, of very great importance as civic arms are generally recognisable as such, even where the motto—"Floreat Muddlecum" or suchlike—does not remove any possible doubt.

Broadly speaking, the arms of public bodies are designed to suggest in some way either the physical characteristics, the chief industries, or some ancient legend attaching to the place or area. In "physical characteristics" we include ancient monasteries, churches or castles, and, in the case of seaside resorts, the weather (invariably fine, of course); in "industries" we include vague suggestions of intensely hard work on the part of the inhabitants (indicated by the use of bees as charges); and in "legends" we include reference to any historic personage connected with the place.

Some bodies use ancient charges to represent present-day affairs (e.g. mill-rinds for foundry and engineering work, golden fleeces for wool, thunderbolts for electricity), while others use modern objects—which may or may not retain their modernity (e.g. the locomotive on the Swindon shield, the airscrew in the Hendon crest); again, others rely upon supporters to do the guide-book work, and use the shield to represent some feudal or legendary idea; for example, Birmingham has on its shield the arms of the de Berminghams who were lords of the manor from the Conquest to the sixteenth century, and has for supporters figures representing engineering and art respectively.

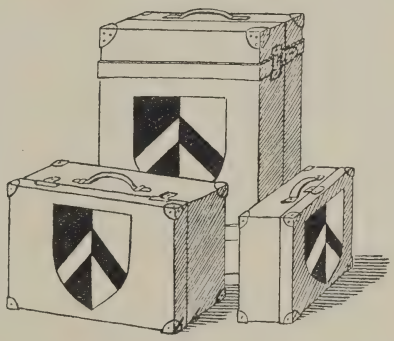
In regard to the ordinaries and sub-ordinaries, bends or fesses wavy are commonly used in the case of towns on rivers, and barry wavy in the case of those on the sea, which, if ports of importance, usually have a ship or two as charges on the shield. Lozenges sable, or pellets, are sometimes used to represent coalmining, and heraldic fountains indicate spas.

Generally speaking, where local authorities have gone to the trouble to provide themselves with lawful arms, their

achievements show great ingenuity in their symbolism. The bogus ones are, as a rule, "ham-heraldry" at its worst.

Readers will have no difficulty in imagining any number of novel but suitable uses for armorial bearings in addition to those suggested in the earlier part of this chapter. For example, regattas would be much brightened if banners were flown, and in our own homes why not use arms as a decoration for lampshades, or as embroidery on the pockets of gentlemen's smoking suits and ladies' house-coats—in fact to replace initial letters or monograms, which can mean nothing or anything.

Indeed we might eventually reach the stage when, on arriving at the end of a railway journey, all we would have to say to the heraldically erudite porter would be—"Two suit-cases and a trunk, per pale sable and argent, a chevron counterchanged"!



Appendix

THE FOLLOWING are a number of points—some of them but little known—which we have kept until the end of the book in order to avoid confusing beginners with them at the outset of their studies.

(1) *Tinctures.* (*a*) If a charge with a varied surface such as checky, compony, etc., is placed upon the field of the shield, the first tincture of the composite charge should be in opposition to the tincture of the field. For instance, the blazon "or, a fess checky argent and azure" would be wrong because the first tincture of the composite charge after the field, which is metal, is metal, whereas it should be a colour. The correct blazon would be: "or, a fess checky azure and argent."

(*b*) There is some reason for supposing, as some authorities believe, that there is an heraldic colour of "white". For example, the sinister supporter in the achievement of the Prince of Wales is a unicorn argent and it is charged with the label argent of royalty. Some of the older authorities blazoned this label as "white". Now there is no objection so far as the rules of tinctures are concerned in a metal *cadency mark* being placed upon a metal, but there is a very serious objection to a silver label being placed upon a silver background in that it would not be seen. The thin black outline of a charge, though frequently put in by artists, has no place in armory because charges are supposed to be solid and not contained by black lines, and do not possess any when correctly drawn. This being so, an argent label on an argent background would be completely invisible, but white would show up perfectly on silver. Some of the older authorities also hold that the argent lining of the mantling should be blazoned "white".

(2) *Engrailed or Invected?* Readers with analytical minds may have wondered how on earth a field divided by an engrailed line is to be distinguished from one divided by a line invected.

There is no definite rule, but the practice is that per fess engrailed has the points of the engrailing facing the base and away from the chief. If the points faced the other way, it would be per fess invected. The division per bend engrailed has the points of the engrailing also facing towards the base. Fox-Davies thought that the inference follows that in cases of engrailed divisions the engrailing points should face away from the most important part of the shield so that in party per pale the points should face sinister, i.e. away from the dexter as being the more important part of the shield. There is, so far as we know, only one case of a field per pale engrailed and in that case the points face sinister. But we hardly think the suggested rule would hold in the cases of fields per chevron, per saltire or quarterly. In a field divided per chevron, for instance, one would think that the engrailing points should face the chief.[1] So drawn it would look engrailed, whilst if drawn with the points downwards it creates the impression of invected. Try it and see ! However, if any reader feels desperately anxious to solve this problem at any cost, he has only to apply for a Grant of Arms and, having secured it, to insist upon a doubtful division engrailed and see what he gets. He will, at any rate, be making heraldic history !

Another line to be noted is raguly, whether as a dividing line or as the boundary of an ordinary. Which way should the inclined embattlements slope ? The answer is that in a pale or bend they should point upwards, but in a fess or bar they may point either way and the same principle is extended to chevrons, saltires and crosses.

(3) *Field Semée.* How is one to distinguish between a field semée and a large number of small charges which should be enumerated in the blazon ? The field semée is distinguished by the fact that some of the charges semées are drawn cut off by the edges of the shield or of the ordinary on which they are charged.

(4) *Diapering.* The reader will, if he studies some of the larger textbooks, find a good deal about diapering and will see illustrations of this beautiful art. He should note, however,

[1] This is so in Lord Faversham's arms as shown in *Debrett.*

that diapering is a form of artistic decoration with which the science of heraldry has no concern.

(5) *Women.* (*a*) We know that a maiden lady displays her arms on a lozenge, and that a widow bears hers on a lozenge with those of her late husband. But we do not know how a married lady displays her arms. Neither does anybody else, for in the days during which Heraldry was born and bred there was no Married Woman's Property Act, and during coverture a wife had no separate legal status at all. We have, however, some records of grants of arms to married women which tell us how those particular ladies bore their arms under coverture.

The earliest case of the kind (cited by Franklyn) was a grant in 1558 to a Miss Mary Mathew, "otherwise called Dame Marye Jude, wyffe to Sir Andrew Jude, Knight". The arms granted were those "belonging and descendinge to her ffrom her saide auncestors", and in the Deed of Grant the arms were painted upon a *shield.* Several other cases of grants to married women are on record, *but on a lozenge*, and generally impaled with those of the husband. Grants have also been made to widows, one in quite recent times to a Mrs. Sharpe to be borne by herself, by the descendants of her late husband and by the other descendants of her husband's father.

It does not, therefore, seem possible to infer any definite rule as to how a married lady should bear her own arms, but Fox-Davies suggested that a married woman desiring to display arms personal to herself should do so on a shield, impaled with those of the husband, the shield being suspended from a ribbon tied in a true lovers' knot and without helmet, mantling, crest or motto. This ingenious solution certainly makes it quite clear that the arms are those of a married woman, and we see no grounds upon which it could be argued that this method was actually wrong, unless, perhaps, exception were taken to the use of the shield instead of the lozenge. The true lovers' knot is orthodox in hatchments, being the conventional sign of an unmarried lady; it seems, however, to have been denied to married women and widows, who have successfully secured lovers, and confined to maidens who (apparently) have not !

(*b*) A husband entitled to surround his shield with the circle of an Order cannot bear his wife's arms within that insignia,

which is personal to himself. He must use two shields, the one on the dexter charged with his own arms within the circle of his Order, and the sinister shield charged with his and his wife's arms (impaled or in pretence), and this may be surrounded with some decoration such as a wreath of leaves, etc., to balance the achievement. A Knight Grand Cross places his supporters, if he possesses them, outside the two shields.

(*c*) A commoner who marries a peeress in her own right places her arms upon an inescutcheon of pretence (for she must be an heiress), surmounted by her coronet of rank, charged upon his own arms. On the sinister side of his shield he places the arms of his wife upon a lozenge, with her supporters on either side of it and her coronet over it.

(*d*) A peer who marries a peeress in her own right places his wife's arms upon an inescutcheon of pretence, ensigned with her coronet of rank, upon his arms and between his own supporters. On the sinister side, the arms of his wife are repeated on a lozenge under her coronet and between her supporters. This double achievement is usually joined by a common "gas bracket", or by the "compartment", upon which all four supporters should stand.

(*e*) An example of somebody marrying a peeress by creation who is not an heiress, and whose arms cannot therefore be borne upon an inescutcheon of pretence, occurred in the case of Lord Campbell who married Baroness Stratheden who was created a peeress. Their arms, so far as we know, were never displayed together as man and wife, but it would seem that her achievement would have to be depicted complete on the sinister side of that of her husband. As it would consist of her arms on a lozenge enclosed by her supporters and ensigned by her coronet, it would clearly indicate her as a peeress in her own right.

(*f*) Widows bear their husband's arms either impaled with their own or with their own in pretence upon those of their husband, in both cases on a lozenge without helmet, crest or mantling. Where the late husband was a baronet, the widow places the "Red Hand of Ulster" on the dexter side of the lozenge on her husband's arms. There are no means whereby a knight's widow can show her late husband's rank.

A peer's widow displays her own and her late husband's arms on a lozenge but with *his* supporters and coronet of rank.

A peeress in her own right, whose late husband was a commoner, bears two lozenges. That on the dexter side is charged with her late husband's arms with her own in pretence, the escutcheon ensigned with her coronet; that on the sinister bears her own arms alone, surmounted by her coronet and between her supporters.

Note. The student must always bear in mind—and this cannot be repeated too often—that in all the above cases both parties are presumed to bear properly authorised and registered arms. If either party is non-armigerous, an entirely different situation will arise. For instance, if a man who is not armigerous marries a woman who is, the wife can only bear her own arms on a lozenge just as if she were a maiden lady. If she happens to be an heiress, the issue of her marriage would still be non-armigerous after her death as they can only inherit through their father. As previously indicated, such a case would seem a very proper one for taking out a grant of arms for the father.

(6) *Ecclesiastical.* All archbishops and bishops are entitled to display their arms with two croziers in saltire behind their shields. Archbishops of the Roman Catholic Church display instead the Archbishop's cross pale-wise behind the shield. The Bishops of Durham, however, possessed in ancient times their own parliament for the Palatinate of Durham, they created Palatinate barons, and they exercised a semi-regal jurisdiction. This remarkable instance of the temporal power of the Church has been commemorated heraldically in that all Bishops of Durham still place a *sword* and crozier in saltire behind their shields, and encircle the rim of their mitre borne on the shield with a coronet. Ecclesiastical heraldry is, however, a subject for special study.

(7) *Seize Quartiers.* On the Continent the test of gentility is called the "Proof of the Seize Quartiers", in which the claimant has to show that all his sixteen great-great-grandparents were entitled to bear arms. Fox-Davies conveniently lists these ancestors as follows:

His:	Father's father's father's father.	1.
	father's father's father's mother.	2.

father's	father's	mother's	father.	3.
father's	father's	mother's	mother.	4.
father's	mother's	father's	father.	5.
father's	mother's	father's	mother.	6.
father's	mother's	mother's	father.	7.
father's	mother's	mother's	mother.	8.
mother's	father's	father's	father.	9.
mother's	father's	father's	mother.	10.
mother's	father's	mother's	father.	11.
mother's	father's	mother's	mother.	12.
mother's	mother's	father's	father.	13.
mother's	mother's	father's	mother.	14.
mother's	mother's	mother's	father.	15.
mother's	mother's	mother's	mother.	16.

There is an even more coveted—and very rare—distinction of the "Trente-deux Quartiers" where the necessary armigerous ancestors are increased from sixteen to thirty-two. So far as we are aware, only one British family (that of Lord Mowbray Seagrave and Stourton) can prove trente-deux quartiers.

(8) *New Name and Arms by Act of Parliament.* We can see no reason why the relatively simple deed-poll procedure should not be adequate in cases where a name and arms clause in a will uses such general terms as "shall lawfully assume", but where an Act of Parliament is necessary the procedure follows, generally, that for any Private Bill. In this particular case it would be what is called a Name Bill, which is a variety of Personal Bill which, in turn, is a variety of Private Bill.

Perhaps we should here explain that a Private Bill is quite a different thing to a Private Member's Bill; the former is a Bill the subject-matter of which is the private concern of a family, public utility, local authority, or something of that kind; the latter is one of which the subject-matter is a public affair, affecting the community at large, but which is introduced and sponsored by an individual member of Parliament as distinct from the Government.

It is the custom for Name Bills to originate in the House of Lords. It will be necessary to entrust proceedings to a Parliamentary Agent, whose business it will then be to comply with





ARMORIAL TABLE MATS
From the collection of Terence Gray, Esq., Heraldic Museum, Irish Office of Arms. (By Doria Paston)

all Standing Orders in regard to the matter, and for reasons already explained the various formalities cannot be dealt with in any detail here, but the following outline of the procedure may be of interest to any reader who may be concerned.

The Bill must be brought in by a petition for leave to introduce it; this must be deposited, together with a printed copy of the Bill, with the Clerk of the Parliaments. The petition may then be referred to the Judges for a report as to whether an Act of Parliament is necessary for the purpose claimed.

The next step is to obtain a certificate from the Chairman of Ways and Means and the Chairman of Committees that it is a Personal Bill, and this having been accomplished a somewhat simplified procedure is brought into operation by the application of special Standing Orders applicable to Personal Bills.

The Bill then goes to the Personal Bills Committee for report as to whether the objects of the Bill are proper to be enacted by a Personal Bill.

It is then read a first time, and then a second time.

After the Second Reading it will go to the Joint Committee on unopposed Bills. The promoters of the Bill will be entitled to be heard there, and the Committee will then report to both Houses of Parliament.

Proceedings in the Commons will be more or less concurrent with those in the Lords. No further petition will be required for the Commons, and proof of evidence produced in the Lords will be accepted by the Commons. Thus the proceedings of the Joint Committee replaces Committee stage in both Lords and Commons, but the Bill must go through First and Second Readings, Report and Third Reading stages in both Houses. These parliamentary stages are not, as a rule, of themselves formidable, but the Bill has got to get there first, and if any reader imagines that that part of it is simple and scarcely deserving of our observations thereon, to be found in a previous chapter, a glance at the respective Standing Orders of the two Houses will speedily remove from his mind any such illusions.

(9) *Scotland.* Scottish heraldry is fundamentally the same as English. Both use the same technical expressions; the ordinaries and other charges, metals, colours and furs, and the lines used in partitions of the field are common to both; the

principal rules in relation to the use of all these (including the rules of blazon and of tinctures) are the same. An English reader, therefore, finding himself alone on a long railway journey with a Bright Young Thing from Peebles and at a loss for a light conversational opening, need not hesitate to plunge into a discourse upon counterchanging, cadency or any other of the principal matters mentioned herein.

But there are important differences in certain practices and rules, and the number of these is too large to allow of the heraldry of both countries being dealt with concurrently in any book that purports to afford easy and light reading. Accordingly, in this book reference is made only to those differences between the two systems which are of special interest to the English or Irish reader. Those who wish to master the subject as it applies to Scotland should pursue the matter further by a study of some of the Scottish textbooks which are available in many of the public libraries. (See "Bibliography" on page 198.)

(10) *The Law as to Change of Surname.* As regards changes of name, the law is that anybody may change his or her surname without any formality whatsoever. The change is effected by merely assuming it, but it may often be advisable to possess some proof that one has assumed a new name. Such proof may be provided either by deed-poll or by Royal Licence, but in both these cases the name has been changed by voluntary assumption and not by these documents which are only evidence of the assumption. Thus, in the case of the Rokeby Barony, the record of the change of name from Robinson to Montagu was produced by the Herald's Office and admitted in evidence to prove that the new name had been assumed. Without that record, the difficulty of proving identity might have been materially increased. In this connection, it is interesting to note that where a name has been changed by voluntary assumption without any formality, the Irish Arms Office (if the change has been registered there) will furnish a certificate that the name has been changed according to law. Furthermore, where a father changes his name during the lifetime of his son, the Irish Office will give a certificate (on receiving the necessary evidence from the son that he has assumed his father's new

name) that the son is entitled to that name by voluntary assumption. The following legal decisions are cited, any of which make the legal position (which is far from widely known) clear beyond all doubt. Baptismal names cannot be changed or discarded.

Legal Authorities Re Change of Name

Barlow v. *Bateman*, 1730 : *William's Reports, iii*, 64.

The Master of the Rolls: "I am satisfied that anyone may take upon him what surname and as many surnames as he pleases."

Leigh v. *Leigh*, 1808 : *Vesey's Reports, xv*, 92.

Lord Chancellor Eldon: "The King's Licence is nothing more than permission to take the name, and does not give it. A name taken in that way is a voluntary assumption."

Luscombe v. *Yates*, 1822 : *Barnwell & Alderson, v*, 344.

Lord Chief Justice Abbott: "A name assumed by the voluntary act of a man, adopted by all who know him and by which he is constantly called, becomes as much and as effectively his name as if he had obtained an Act of Parliament to confer it upon him."

Davies v. *Lowndes*, 1835, *Bingham's New Cases, i*, 618.

Chief Justice Tindel: "There is no necessity for any application to change a name. It is a mode to which persons often have recourse because it makes it more notorious. . . ."

In Scotland, a Royal Licence to change a name can be obtained, but it is unnecessary, and it is directed to the Lord Lyon. He does not grant authority for a change of name, but where a name has already been changed he will grant arms under the new name and will certify the fact of the change of name. This is done by a "Certificate Regarding Change of Name" (costing 13*s.* 6*d.* before the last war), which is registered in the Lyon Office and forms legal evidence in Scotland of the new name and of its identity with the old.

(11) *The Baronet's Augmentation.* The hand in the officially registered arms of the Province of Ulster is the Red Hand of the

O'Neills, and is a *dexter hand.* It will be seen on the Eire $2\frac{1}{2}d.$ stamp, in the arms of the Government of Northern Ireland and on many Irish documents. The hand of the Baronet's Augmentation is a *sinister* hand, and—despite all English heraldic authority to the contrary—it is not the Red Hand of Ulster. One or two instances can be found (e.g. Campbell, of Succoth, Co. Dumbarton) where a dexter hand is used for the badge, but these are exceedingly rare. We find that Fox-Davies, with beautiful impartiality, refers, in his blazons, to both sinister and dexter hand as " . . . his Badge of Ulster as a Baronet". Undoubtedly, ninety-eight per cent or more of the baronets' arms bear the sinister hand. Can it be a case of "Every man in the regiment was out of step but our Johnny" ? We give it up.

Three separate coats of arms are registered for the Province of Ulster, viz:

(*a*) Or, a cross gu., on an escutcheon arg., a dexter hand couped gu.
(*b*) Or, a lion ramp. double queued gu.
(*c*) Arg., a dexter hand couped gu.

and, in addition to these, arms have been granted to the Government of Northern Ireland, which are commonly, but, of course, quite incorrectly, referred to as "The Arms of Northern Ireland". It is not, therefore, surprising that inaccurate emblazonings of the Ulster arms are frequently seen.



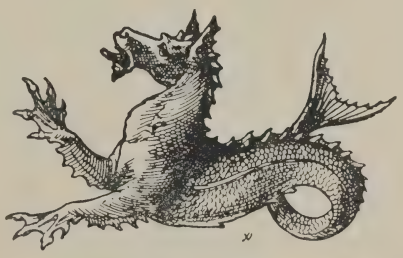
The Hydra.

(12) *Heraldic Monsters.* As mentioned earlier, these creatures are not very frequently found as charges, which is, perhaps, regrettable, as they are exceedingly decorative when well executed; a shield charged solely with one well-chosen monster would be a very jolly affair.

The pictures following, which are reproduced from drawings by the late John Vinycomb who was unequalled in this branch of heraldic art, may suggest possibilities to readers contemplating applications for new grants of arms.

The Hydra is a dragon with a number of heads. It is not common, even as monsters go in heraldry, but we believe seven heads to be the standard quota for the heraldic Hydra. The peculiarity of the animal was said to have been that if you succeeded in lopping off one head, two grew in its place, and it would accordingly be a suitable charge to suggest some connection with problems which yield to no ordinary treatment.

The Sea Horse. There are a number of sea monsters. The Sea Lion is exactly the same as the Sea-Horse (here shown) save that it has a lion's head, and the Sea Bear, Sea Cat and the Sea Wolf are depicted on similar lines. The Sea Dog, on the other hand, has a dog's hind-quarters, but with the flat tail of a beaver. It has, of course, webbed feet, like all sea monsters, and its body is covered with fish scales.



Sea Horse naiant.

The Tigre or Tyger. The ancient name is used to distinguish the monster from the natural tiger, which is also found in Heraldry. The Tigre has a somewhat wolf-like body, prominent tusks in its lower jaw, a short and fairly straight horn protruding from its nose, a row of tufts for a mane,



An Heraldic Tigre passant.



Opinicus statant.

other tufts here and there over its body, and the tail of a lion.

The Opinicus is very like a griffin, but the whole body is that of a lion, but with a camel's tail. *The Pelican* is almost invariably shown wounding her breast and feeding her young with her blood. This state of affairs is described as "A pelican in her piety". Even when the head only is used, it should be shown in this position—"vulning herself". The beak of the real-life pelican, of course, hardly lends itself to this sort of thing, and consequently the heraldic pelican is given a beak rather like that of an eagle. As a charge it carries the suggestion of great nobility of character.



Heraldic Pelican in her piety.

The Pegasus is fairly common in Heraldry. Carrying, as it does to the uninitiated, the suggestion of an exceedingly fast horse, it is sometimes dragged into the picture by racehorse owners and huntin' gentry, but as a matter of fact it is supposed to represent eloquence, a love of poetry, and the artistic temperament. Which just shows you !



Pegasus or Pegasos.

The Male Griffin differs from the standard model by being without wings, but it



Male Griffin.



Griffin segreant, German version.

has bunches of spikes at various parts of its body. *The German Griffin* has ears like a spaniel. These are pleasant variations of the more usual type.



Heraldic Antelope.

The Heraldic Antelope has a head like that of the Tyger, on which it bears serrated horns. It has a stag-like body, on various parts of which there are tufts, and it has a unicorn's tail. Note that it belongs to the beast-of-prey class, and so carries the suggestion of courage and valour, as do all those animals. The natural antelope is also found in heraldry, and when the heraldic version is used it should be blazoned as such.

The Cat-a-Mountain is a fairly common creature. It represents the wild mountain cat, and in addition to the usual attributes of valour and pugnacity, it is considered to suggest a love of liberty—presumably from the fact that the cat



Cat-a-Mountain saliant, collared and lined.



Musimon, Tityrus.

family take less kindly to restraint than most other animals. *The Musimon* is much less common. It is to all intents and purposes a heraldic goat with a ram's head, plus a pair of goat's horns in addition. So far as we are aware it has no special significance.



The Phœnix.

The Phœnix is indistinguishable from the eagle in monochrome reproductions (it has more elaborately coloured plumage in colour drawings) but can be recognised from the fact that it is always shown rising from flames. Its characteristic is perpetual existence through re-birth in the flames, and it is commonly found in conjunction with some motto reflecting this idea.



A Harpy, wings disclosed.



Mantygre—Satyral.

The Harpy. The bird part is vulture. It is sometimes drawn so as to look quite pleasant, but it is supposed to be a rather revolting sort of monster. It is traditionally connected with tempests. *The Mantygre* is a lion with a man's head bearing straight horns. Sometimes it is shown without horns, and in such cases, if the illustration is small, it is likely to be mistaken for a badly drawn lion.

In regard to all these monsters, while we have mentioned their significance, in so far as any exists, this is very definitely the antiquarian approach, and it is not of much importance now.

(13) *Livery Colours*. Originally, the wreath was probably of the colours of the cloth and of the facings of the livery worn by the arms-bearer's retainers. As new families without a livery of their own came into prominence and received grants of arms, they adopted for their liveries the chief metal and the chief colour of their arms. Thus the wreath was in unison with the livery and with the arms and consequently with the mantling. Subsequently the following rules were made in England and Ireland for the tinctures of both mantling and wreath: (*a*) Where the tinctures were stated in the Grant and have not subsequently been altered by a later exemplification, those tinctures (generally argent and gules) are the correct colours. (*b*) The mantling of the Sovereign and of the Prince of Wales is cloth of gold lined ermine and other members of the Royal Family line their cloth of gold argent. (*c*) The tinctures of everybody else shall be the "livery colours".

The following rules were then laid down for livery colours. (*a*) They shall consist of the chief metal and the chief colour of the arms, the metal being on the inside of the mantling. (*b*) If the field of the arms is party per metal and colour, i.e. per pale, per fess, barry, bendy, quarterly, etc., that metal and colour shall make up the livery colours. But if it is party per two colours, the first-mentioned colour in the blazon shall be the colour of the liveries and the metal of the principal charge shall be the metal, and if there be no metal, argent shall be used. (*c*) A *Field* of vair or potent has liveries of argent and azure, but a *Charge* of either furs demands liveries of one tincture from the field and one from itself; it provides its colour (azure) if the field-tincture is a metal, or its metal (argent) if it is a colour. Thus, or, a bend vair gives liveries of or and azure; vert, a fess potent gives argent and vert. (*d*) If the field is one of the ermine group of furs, the field or background of the fur is taken as one component of the liveries, so that ermine, a bend gules would give argent and gules. (*e*) Where these rules won't work, the livery will be argent and gules. For instance, "per bend ermine and erminois, a chevron counterchanged", or "or, a stag at gaze proper", give no colours and their liveries would be argent and gules. (*f*) Where an achievement is depicted with two helmets and two crests, each helmet will bear the mantling and wreath of the livery colours of the quartering to which the crest belongs; but where only one helmet is shown with two detached crests, the mantling shall be of the colours of the principal quartering and each crest shall have the wreath of the quarterings to which it belongs.

(14) *Some Ancient Terms.* The following terms have now fallen out of use, but students looking into the origins of ancient arms will come across many of them and they are therefore worth noting.

VERDOY. A term appropriated to all bordures charged with flowers, leaves, etc. "A bordure vert charged with verdoy of eight trefoils slipped or."

ENTOYRE. Used in the same way in the case of charges of inanimate things such as roundels, crescents, mullets etc. "A bordure sable charged with entoyre of four plates."

ENALURON. Similarly used where the charge is birds.

ENURNEY. This refers to charges of beasts.

PURFLEW. This used to be used to express a fur bordure. Instead of a bordure ermine, the old form was a bordure purflew, ermine.

ERMYNITES. This is very seldom encountered; it is an ermine with one red hair on each side of the ermine spot.

A FILE. This was the old name for a label and the points of the label were called lambeaux. It was common in the days when the label was borne as an ordinary, i.e. as the only (or chief) charge on the field. "A file of three lambeaux in bend sable."

UMBRATED. Where a charge is blazoned as umbrated, it is merely a shadow of the charge without substance. A lion rampant umbrated is just an outline of the lion drawn in fine ink lines and has no tincture and nothing can be charged upon it. It is never used now and is popularly supposed to have been the sign of one who has lost all his wealth. It is not at all likely that the College of Arms would permit a bankrupt to umbrate the charges of his arms, although it would seem a useful innovation.

VAIR UNDY. This is vair in pale, but with metal on colour and colour on metal. The result is a peculiar wavy outline giving no obvious clue to its make-up.

Glossary of Terms Used in the Text

Abatement	Short for Abatement of Honour. Chapter XIII.
Achievement	A coat of arms with all its adjuncts. Chapter I.
Addorsed	Set back to back. (Either of wings or of charges.)
Affronté	Full-faced.
Allusive Arms	Arms which allude in their charges to the name or profession of the bearer.
Annulet	A sub-ordinary.
Argent	One of the tinctures; silver or white.
Armed	An animal's horns, teeth, claws, etc., or a bird of prey's beak or talons.
Armigerous	Having the right to bear arms.
At Gaze	Used instead of "statant guardant" in the case of deer.
Augmentation	Short for Augmentation of Honour. Chapter XIII.
Azure	One of the tinctures; blue.
Badge	See Chapter XIII.
Banded	Refers to binding round a garb.
Banner	A square flag bearing the arms of its owner.
Bar	An ordinary. Chapter V.
Barbed	Refers to the leaves shown in the heraldic rose.
Bars Gemelles	Diminutives of the bar. Always borne in pairs.
Baron	The lowest rank in the peerage; heraldic name for husband.
Baronet	The lowest hereditary title.
Barrulet	A diminutive of the bar.
Barry & Barruly	A varied field made up of bars. Chapter V.
Base	The bottom of the shield.
Baton	Diminutive of the bend. It is always couped.
Beacon	A charge depicted as a burning skeleton bucket on top of a pole fitted with a ladder.
Bearing	A charge on a shield.
Bend	An ordinary.
Bendlet	Diminutive of the bend.
Bezant	A gold roundel, disc-like and not solid.

BILLET	A sub-ordinary.
BILLETTY	Scattered with billets.
BLAZON	The technical description of arms. To blazon is to describe a coat of arms in the technical manner.
BORDURE	A sub-ordinary.
CABOSSED or CABOSHED	Said of the head of a bull, goat or deer which is couped close behind the ears and set affronté.
CADENCY	Primogeniture; sons in order of age.
CANTING ARMS	Another term for allusive arms. q.v.
CANTON	A sub-ordinary.
CAPARISON	The furnishings of a knight's charger.
CASTLE	A common miscellaneous charge. Chapter VII.
CHARGE	Any device placed on a shield.
CHECKY	Divided into small squares of three or more rows.
CHEVRON	An ordinary.
CHIEF	An ordinary.
CHEVRONEL	Diminutive of the chevron.
CINQUEFOIL	A five-leaf clover but with round petals.
CLARION	A charge of unknown origin rather like a mouth-organ.
CLOSE	Applied to a bird standing with its wings folded.
CLOSET	A diminutive of the bar.
COCKATRICE	An heraldic monster; a cock with a serpent's tail.
COLOURS	Five specific tinctures; may also mean the livery colours which are the tinctures of the mantling and wreath.
COMBATANT	Two animals rampant and face to face.
COMPONY	One row of small squares, usually metal and colour alternately. Two rows are called "counter-compony" and three or more rows are "checky". An alternative word for compony is "gobony".
CONJOINED	Linked together; in the case of fusils or lozenges, joined at their points.
COTISED	An ordinary is cotised if flanked by its diminutives.

COUNTERCHANGED	A shield is said to be counterchanged when it is divided into two parts, say per fesse or per pale, with the tinctures of the charges the reverse tincture to that of the part of the field on which they are placed. Chapter VIII.
COUPED	Cut short of the edge of the shield; in regard to the limb of an animal, bird, etc., couped is cut off with a clean cut as opposed to "erased" which is cut off with a jagged cut.
COUPLE-CLOSE	Diminutive of the chevron.
COWARD or COWED	An animal with its tail between its legs is thus blazoned.
CREST	Part of the achievement. Chapter I.
CREST-CORONET	One of eight coronets upon which a crest may be placed instead of on a wreath.
CREST-WREATH	A wreath of two-colour twisted silk around the dome of the helmet and round the base of the crest.
CROSS	See Chapter V.
CRUSILLY	A field scattered with cross-crosslets, or other crosses if so specified in the blazon.
DANCETTE	Triangular indentations of three points only. Chapter IV.
DEBRUISED	Any charge over which an ordinary is superimposed is said to be debruised by that ordinary.
DECRESCENT	A crescent with its opening facing sinister.
DEXTER	The heraldic term for right-hand side.
DIFFERENCE, MARKS OF	The method of differentiating arms between people who bear the same arms except for those marks.
DIMIDIATION	An old method of impalement.
DISCLOSED	See DISPLAYED.
DISPLAYED	Said of a bird with its wings expanded. Sometimes termed DISCLOSED.
DOVETAILED	One of the lines of partition. Chapter IV.
DOUBLE QUATREFOIL	A shamrock-shaped flower with eight round petals.
DRAGON	An heraldic monster. Chapter VII.
EARL MARSHAL	The titular head of English Heraldry.
ELEVATED	Said of a bird's wings with the points upward.

EMBATTLED	A line of partition. Chapter IV.
ENDORSE	Diminutive of the pale.
ENDORSED	Can be applied to a pale instead of cotised. q.v.
ENGRAILED	A line of partition. Chapter IV.
ENHANCED	Raised above its normal position towards the chief.
ENSIGNED	Crowned with a crown or anything else.
ERASED	Torn off leaving jagged edges.
ERMINE, ERMINES, ETC.	One of the furs. Chapter III.
ESCALLOP	A sort of cockle shell.
ESCUTCHEON	Technical name for a shield.
ESTOILE	A star of six wavy points unless another number is specified.
FESS	An ordinary.
FIELD	The surface of a shield.
FILLET	A little known diminutive of the chief.
FIMBRIATED	Edged with.
FITCHE	Said of a cross pointed at its base.
FLANCHE	A sub-ordinary.
FLASQUE	Diminutive of flanche.
FLEUR-DE-LYS	The heraldic lily.
FLEURY	Edged or terminated with fleurs-de-lys.
FLORY COUNTER-FLORY	Edged with fleurs-de-lys but with their heads and bottoms alternating.
FOUNTAIN	One of the roundels. q.v.
FRET	A sub-ordinary.
FRETTY	A field composed of frets joined together.
FURS	A division of the tinctures.
FUSIL	A sub-ordinary.
GARB	A representation of a sheaf of grain, usually wheat.
GARTER	A diminutive of the bend; the highest Order of knighthood.
GARTER KING OF ARMS	The principal King of Arms in England.
GOBONY	Another name for compony.
GOLD	An heraldic tincture; a metal called "or".
GOUTTE	A representation of a drop of liquid.
GRIFFIN	An heraldic monster. Chapter VII.
GUARDANT	Full-faced as regards the head only.
GULES	Heraldic name for red.

GUTTÉ	Scattered with gouttes or drops of liquid.
GYRON	A sub-ordinary.
HATCHMENT	A coat of arms in a frame hung outside the house of somebody who has just died. Chapter XVI.
HAURIANT	A fish palewise, head towards the chief.
HEIR	The person entitled to arms as head of the family on the death of the tenant for life. Heir apparent is the heir who will inherit if he lives; heir presumptive is the heir who will inherit if the tenant for life dies at once, but who may not inherit at all if an heir is born.
HEIRESS	A woman who has either no brothers, or whose brothers have all died without leaving issue. She cannot become an heiress until her father is dead.
HERALD	The second rank of the Officers of Arms.
HERALDRY	The functions of heralds. Generally used—not strictly correctly—for Armory which is the science of coat armour.
HONOUR POINT	See Chapter IV.
HURT	One of the roundels. q.v.
IMPALEMENT	The method whereby a husband bears the arms of his wife, if she is not an heiress.
INCRESCENT	A crescent with its opening facing dexter.
INDENTED	One of the partition lines. Chapter IV.
INESCUTCHEON	A shield charged on another shield and placed in its centre.
INVECTED	The opposite to engrailed.
INVERTED	Said of a bird's wings with the points downward.
ISSUANT	Rising out of the boundary line of an ordinary (see NAISSANT).
LABEL	The difference mark of the eldest son and of the first house. The only difference mark of royalty.
LANGUED	Word announcing the tincture of an animal's or bird's tongue.
LOZENGE	A sub-ordinary.
LOZENGY	One of the varied fields. Chapter IV.
LYMPHAD	The heraldic ship.

MACE	A heavy club used in hand-to-hand fighting.
MANTLING	Part of the achievement.
MARSHALLING	Arranging charges on a shield.
MARTLET	A bird like a swallow with its legs erased.
MASCLE	A lozenge voided of the field, i.e. with a diamond-shaped hole in it.
MAUNCHE	An old-fashioned sleeve.
METALS	A category of tinctures.
MILL RIND	The iron retaining piece in a mill-stone.
MOTTO	Usually a battle-cry and shown in the achievement.
MULLET	A star of five short points unless another number is named.
NAIANT	Swimming.
NAISSANT	Rising out of the middle of an ordinary (see ISSUANT).
NEBULY	One of the partition lines. Chapter IV.
NOMBRIL POINT	See Chapter IV.
OCTOFOIL	Another name for double quatrefoil.
OGRESS	Another name for pellet, a roundel.
OR	Heraldic name for gold.
ORDINARIES	The heraldic symbols enumerated in Chapter V.
ORLE	A sub-ordinary.
OVER ALL	Surmounted by.
PALE	An ordinary.
PALLET	Diminutive of the pale.
PALY	A varied field made up of an equal number of pales.
PASSANT	Said of an animal statant with one front paw raised.
PEAN	One of the ermine group of furs.
PELLET	A black roundel.
PHEON	A broad arrow with the inner edges of the barb engrailed.
PIERCED	With a hole in the centre.
PILE	An ordinary.
PLATE	A silver roundel.
PORTCULLIS	Representation of the drawbridge.
POTENT	One of the furs.
PROPER	In its natural colours.
PURPURE	Purple.

QUARTER	One fourth of a shield divided quarterly; a section of a shield which has been divided into a number of sections for the marshalling therein of the arms of different families.
QUARTERING	A quarter which has been charged with arms.
QUATREFOIL	A four-leafed clover, but with round petals.
RAGULY	One of the dividing lines. Chapter IV.
RAMPANT	Said of the animal rearing up on its hind legs with one of them raised off the ground.
REGUARDANT	Looking back over the shoulder.
RIBAND	Diminutive of the bend.
ROUNDEL	A sub-ordinary.
RUSTRE	A lozenge with a round hole in the centre.
SABLE	Black.
SALIENT	The same as rampant but with both hind legs on the ground, the front paws being rather close together.
SALTIRE	An ordinary.
SANGUINE	See TENNE below.
SCARP	Diminutive of bend sinister.
SEEDED	Introducing the tincture of the centre of the heraldic rose.
SEGREANT	The rampant position of the griffin.
SEJANT	Sitting.
SEMÉE	Scattered with.
SINISTER	Left-hand side.
SLIPPED	Said of a flower depicted with its stalk.
SPUR ROWEL	Alternative name for a mullet pierced.
STATANT	Standing with all four paws on the ground facing dexter.
SUB-ORDINARIES	Heraldic symbols enumerated in Chapter VI.
SUPPORTERS	Part of the achievement of the Royal Family, peers and certain other persons. Chapter II.
SURCOAT	A sleeveless cloak worn over the armour.
SURMOUNTED	A charge with another charge passing over it is surmounted by that charge.
TENNÉ	One of the two tinctures—with sanguine—known as "stains".
TINCTURE	The heraldic name for the word "colour" in its ordinary meaning.
TORTEAU	A red roundel.

TOWER	A miscellaneous charge.
TREFOIL	A flower of three round petals. Always depicted with its stalk.
TRESSURE	A sub-ordinary.
TRIPPANT	Said of a stag, instead of "passant".
UNGULED	Word introducing the tincture of the hoof of an animal.
UNDY	Wavy.
URINANT	A fish borne pale-wise, head downwards.
VAIR	One of the furs.
VAIRÉ OR VAIRY	Vair, but of tinctures other than argent and azure.
VERT	Green.
VESTED	Clothed.
VISOR	A movable front to a helmet which can be opened or shut at will.
VOIDED	With the centre cut out.
VOLANT	Flying
WATER BOUGET	A representation of water bags or bottles.
WAVY	One of the partition lines. Chapter IV.
WREATH	Part of the achievement (see CREST-WREATH).
WYVERN	An heraldic monster. Chapter VII.

Bibliography

FOR THE benefit of readers of this book who wish to pursue their studies further, we give, under this heading, a list of books which we recommend for the reasons stated.

WILLIAM BERRY: *Encyclopedia Heraldica.* Four volumes. A useful book of reference compiled by an official of the College of Arms in by-gone days.

CHARLES BOUTELL: *A Manual of Heraldry* and *Heraldry, Historical and Popular.* The former is perhaps, with Cussan's *Handbook*, the most popular of the elementary textbooks. These two are the least difficult to find and will cost from 15*s.* to a guinea second-hand. The latter of the two works is considerably larger and is devoted very largely to descriptions of and remarks upon ancient arms. Price about two guineas.

W. A. COPINGER: *Heraldry Simplified.* This is a sound textbook and particularly good for anyone interested in the more obscure charges. Hard to come by.

J. E. CUSSANS: *Handbook of Heraldry.* About on a level with Boutell's smaller book but not, perhaps, quite so reliable.

G. W. EVE: *Heraldry as an Art* and *Decorative Heraldry.* Eve was one of the greatest heraldic artists and is perhaps the greatest of all authorities on design.

C. A. H. FRANKLYN, M.D.: *The Bearing of Coat Armour by Ladies.* This is a particularly good and outspoken book—and on many more aspects of the Science than the title would lead one to imagine. It will cost about 12*s.* 6*d.* (London: John Murray, 1923).

A. C. FOX-DAVIES: Probably the greatest modern exponent of Heraldry. His *Complete Guide to Heraldry* is a most valuable acquisition for any student. It covers thoroughly the whole subject, and is well and interestingly written from the modern point of view. It is not easy to get and will fetch anything from two to five guineas. *The Art of Heraldry* is the real "super-de-luxe" work on the Science. It is a beautiful production in every way, but it can only be read in comfort if the lectern is borrowed from a neighbouring church. It is extremely rare and will cost at least fifteen guineas. His *Armorial Families*, the later editions in two volumes, is the best book of reference of all arms registered in British Heraldry. It is illustrated and has a most valuable introduction. About twelve guineas would

be asked for a recent edition of two volumes (1929/30). It is not difficult to obtain a copy.

JOHN GUILLIM: *A Display of Heraldry*. An old and frequently quoted book by the Rouge Dragon Poursuivant of 1617, profusely illustrated. The first serious attempt at a methodical treatment of the subject; it is very discursive and full of irrelevancies and fables but most interesting. About £2.

THOMAS INNES: *Scots Heraldry*. The best elementary textbook on the subject but not easy to acquire. 20*s*. to 30*s*.

E. J. JONES: *Mediaeval Heraldry*. The antiquarian approach.

GERARD LEIGH: *Accedens of Armory* (1562). This famous work was the first popular treatise on the subject, and remained the chief authority until superseded by Guillim fifty-five years later. Very pedantic in style. It is written in the form of a dialogue in which a Mr. Leigh asks all the questions and a Mr. Gerard knows all the answers. Illustrated by some good woodcuts. Pretty scarce and prices vary enormously.

MARK A. LOWER: *Curiosities of Heraldry*. Exactly what its title proclaims. Fairly easily obtainable for about 15*s*.

W. P. PHILLIMORE: *The Law and Practice of Grants of Arms*. Considerably out of date, but as it may be had for a few shillings it is worth buying.

J. R. PLANCHÉ: *The Poursuivant of Arms*. This book is often cited as an authority and is therefore worth having. It was written in about 1850 and is worth about 10*s*. or 15*s*.

C. W. SCOTT GILES: *Civic Heraldry* is an interesting book on its subject and his *Romance of Heraldry* (something about a guinea) is a really interesting book dealing with the history of the arms of the celebrated and the notorious in English history.

J. H. STEVENSON: *G. Seton's Law and Practice of Heraldry in Scotland*. This work, in two volumes, is the de luxe textbook on the subject. It is fairly scarce and being particularly well produced is not likely to be had for much under seven guineas.

J. WOODWARD AND G. BURNETT: *A Treatise on Heraldry*. This authoritative masterpiece is very antiquarian in its approach to the subject and is incredibly dull to the modern mind. We include it in this list for the benefit of antiquarian readers. It is beautifully illustrated in colour.

As the above books can only be purchased second-hand, the prices quoted are only very rough indications of what is likely to be asked for them.

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